

BEETHOVEN

Sonatas
for Pianoforte and Violin

Performing Practice Commentary

by

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PERFORMING PRACTICE COMMENTARY

This Commentary provides performers with evidence-based perspectives on Beethoven's notational preconceptions and what he expected his notation to convey to the musicians of his own time. It also invites serious engagement with expressive practices that were integral to the composer's sound world, which were progressively outlawed during the Modernist revolution of the first half of the 20th century. More recent performances of Beethoven's music, both in the modern and historically-informed arenas, have been largely shaped by the artistic agendas that emerged from that ideologically-motivated purge of inherited traditions of expressive performance. Some, or many of the suggestions for interpretation and execution in the following commentary, which are firmly based on historical evidence, will be seen to go against the tide of current aesthetic and practical conceptions, which are still firmly rooted in demonstrably unhistorical ideals of studious faithfulness to the notation. Much of the information presented here, directly challenges these ingrained misconceptions, which are kept alive by the exigencies of such activities as orchestral auditions, competitions, and commercial recording.

The choice of period or modern instruments will dictate specific possibilities for colour, timbre, articulation, and balance; but, regardless of whether the sonatas are played on modern or historical instruments, it is the revival of un-notated, though historically-verifiable expressive practices from the late 18th and 19th centuries, such as rhythmic and tempo flexibility, piano arpeggiation and asynchrony, portamento, and ornamental, rather than continuous vibrato effects, that offers the greatest challenge to performer and listener. The creative potential of these long-neglected expressive resources – already beginning to be rediscovered and exploited by increasing numbers of adventurous young and scholarly-orientated professional musicians – promises to revitalise this magnificent music, which, although still central to the mainstream classical repertoire, is in danger of becoming stale from formulaic repetition. The very fact that these practices are not specified in the notation allows great scope for individual artistry. Practical experimentation, drawing upon the evidence presented and discussed here, offers the possibility to illuminate and inspire fresh interpretations of Beethoven's chamber music.

For each movement of the ten Sonatas for Piano and Violin, the metronome markings given in the sources described below (pp. 15–17) are evaluated in relation to Beethoven's tempo conventions and his own metronome marks for other works.

PIANO TECHNIQUES

(Neal Peres Da Costa)

This section supplements the information given in the edition, in "Reading between the lines" (5/c/ii),¹ with information about pianos from Beethoven's time, and provides a more detailed consideration of the ways in which 19th-century pianists employed arpeggiation, asynchrony, and pedalling.

1. Arpeggiation and Asynchrony

1.a Arpeggiation

Abundant written sources from Beethoven's time make it clear that particularly, but not exclusively in music of an expressive character, chords not marked staccato or not very short were expected almost always to be arpeggiated, normally from lowest to highest note. Frequent arpeggiation is evident on the piano rolls of pianists born in the first half of the 19th century, and most notably in the piano playing of the oldest German pianist, the much-revered Carl Reinecke (1824–1910), born when Beethoven was still alive.² Swift arpeggiation seems to have been the default mode as prescribed, for example, by pianists closely associated with Vienna including Johann Nepomuk Hummel and Sigismund Thalberg, the latter explained that the chords that support (carry) the melody notes must always be arpeggiated "but very tight and almost together, with the melody note more strongly than the other notes".³

1 References to "Reading between the lines of Beethoven's notation / Beethovens Notation – zwischen den Zeilen gelesen" (in BA 9014 and BA 9015) are given in the following manner: (5/c/ii). This indicates Part 5, Section c, Sub-section 2.

2 See Neal Peres Da Costa: *Off the Record. Performing Practices in Romantic Piano Playing* (Oxford, 2012), pp. 159–165.

3 Sigismund Thalberg: *L'Art du chant appliqué au piano*, op. 70, 1^{re} série (Paris: Heugel & Cie., [c.1853] unpaginated 2). "Les accords qui porteront un chant à la note supérieure devront toujours s'arpéger, mais très serrés, presque plaqués, et la note de chant plus appuyée que les autres notes de l'accord".

In *L'Art du chant*, one of Thalberg's aims was to help pianists to produce on the piano the illusion of singing with its "sustained and prolonged sounds, but also that of [its] swelling sounds."⁴

Varying speeds of arpeggiation in certain circumstances are prescribed by Philip Anthony Corri, Johann Baptist Cramer, and Carl Czerny in places where mood or texture require it (3/d/i; 5/c/ii).

Arpeggiation was used:

- to give special expression to melody notes by delaying them;
- to create rhythmic and temporal variation through agogic accentuation;
- to effect varying degrees of softness and brilliance;
- to ensure structural delineation.

Some of the intricacies of arpeggiation that trained pianists of the era employed (often probably unconsciously) may be gleaned from a few sources connected with Beethoven or his era. These include the practices of influential pianist-pedagogues such as Carl Reinecke, Thalberg, and Theodor Leschetizky – who studied with Czerny.⁵

- i) When the texture is an expressive song or aria in a soft dynamic in which the melody is accompanied by chords, frequent arpeggiation creates expressive delay of the melody note (which itself is given tonal emphasis), bringing it out of the texture while also creating the illusion of sustained, prolonged and even swelled sounds. This effect is evident in bars 2–3 of Thalberg's arrangement of Mozart's "Lacrymosa" in imitation of the sustained sounds of a choir,⁶ and also in bars 104–109 and 145–151 of his arrangement of Beethoven's song *Adelaide*.⁷
- ii) When the texture is chords in both hands a "tender or delicate effect" can be attained by arpeggiating the right-hand chord (presumably in varying speeds according to expressive purpose) while the left-hand chord is unarpeggiated.⁸
- iii) An energetic effect, which is not hard (for example for *sff*) can be achieved by playing the right-hand

chord unarpeggiated while arpeggiating very swiftly the left-hand chord.⁹ Thalberg seemingly notates this type of effect in bars 7–8 of his arrangement of Mozart's "Lacrymosa" using the sign { to denote unarpeggiated chords in the right hand, against arpeggiated chords marked thus } in the left hand.¹⁰

- iv) Arpeggiation might be used when individual parts in a musical structure (such as in polyphony or canon) require delineation.¹¹ While Czerny stated that arpeggiation should not generally be used in fugues, there is nothing to suggest that he would have taken issue with slight separation of fugue voices (at their point of entry) from the accompanying texture.
 - v) Where one-part ends, and another simultaneously begins, arpeggiation can be used to make separation.¹²
 - vi) When chords are to be accented:
 - a "special rhythmical effect" (agogic accentuation), for example when the beginning of a bar is marked *sf*, can be created when the lowest left-hand note coincides exactly with the beat, while the upper left-hand note/s is/are struck together with the right-hand chord played unarpeggiated, which causes "an extremely slight retardation."¹³
 - "a slight [swift] arpeggio" will "soften the hardness of touch apt to arise" from the accent for chords marked *ff* or *sfz*.¹⁴
 - "a very short [swift] arpeggio" will mitigate "all unpleasantness of effect without weakening its character" for "very abrupt dissonances" marked *sfz*.¹⁵
- Additionally, Leschetizky's and Reinecke's piano rolls confirm multiple means of arpeggiation including:
- arpeggiated main beats and unarpeggiated weak beats
 - arpeggiated left-hand chord together with un-arpeggiated right-hand chord

4 *Ibid.*, unpaginated 1. "à produire l'illusion des sons soutenus et prolongés, mais encore celle de sons enflés."

5 See Peres Da Costa: *Off the Record*, pp. 129–139.

6 Thalberg: *ibid.*, p. 1.

7 See Thalberg: *L'Art du chant appliqué au piano* (Boston, n.d.), pp. 9–10.

8 Malwine Brée: *Die Grundlage der Methode Leschetizky* (1902), trans. Theodor H. Baker as *The Groundwork of the Leschetizky Method* (New York, 1902), p. 71.

9 *Ibid.*, p. 72.

10 Thalberg: *ibid.*, p. 1.

11 Brée: *Die Grundlage der Methode Leschetizky*, p. 72

12 *Ibid.*

13 *Ibid.*

14 Otto Klauwell: *Der Vortrag in der Musik. Versuch einer systematischen Begründung desselben zunächst rücksichtlich des Klavierspiels* (1883), trans. as *On Musical Execution: an Attempt at a Systematic Exposition of the same Primarily with Reference to Piano-Playing* (New York, 1890), pp. 110–115. Otto Klauwell studied with Reinecke.

15 *Ibid.*

- arpeggiated right-hand chord together with un-arpeggiated left-hand chord
- unarpeggiated right-hand chord played after arpeggiated left-hand chord
- arpeggiated right-hand chord played after unarpeggiated left-hand chord
- unarpeggiated right-hand chord played after unarpeggiated left-hand chord

See also Neal Peres Da Costa, "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's *Piano Concerto* K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation," in: *Rund um Beethoven. Interpretationsforschung heute*, ed. Thomas Gartmann and Daniel Allenbach (= *Musikforschung der Hochschule der Künste Bern* 14), pp. 140ff.).

1.b Asynchrony

Written evidence also reveals that certain melody-notes were expected to be played in an asynchronous manner "imperceptibly" after or (as an exception) before the accompanying bass note or chord. This expressive practice was introduced into French 17th-century keyboard playing (harpsichord, virginals, spinet and clavichord) in imitation of lute practice, and appears to have quickly gained popularity. By the end of the 17th century it was notated as an ornament called *suspension*, which François Couperin prescribed for instances where "bowed instruments would increase [swell] their tone" and which on the harpsichord "by a contrary effect, seems to produce this desired result."¹⁶

By the middle of the 18th century some French composers notated *suspension* on practically every note in music of a slow, gracious, tender or expressive character, a seemingly telling indication of the frequency of its use. Other countries adopted *suspension* and it undoubtedly continued as a normal and valued expressive device by harpsichordists (in the last three or so decades of the 18th century) who started to play pianos of various emerging types. During Beethoven's lifetime, and until at least the mid-19th century it is likely that asynchrony was used with increasing rather than decreasing frequency, a fact supported by Thalberg's description in c.1853: "It will be indispensable to avoid, in playing, the ridiculous habit and in bad taste, of withholding with exaggeration the produc-

tion of the notes of the melody a long time after those of the bass [have been sounded] and thus producing, from the beginning to the end of a composition, the effect of continuous syncopations."¹⁷

In theory, asynchrony was applied in order to give melody notes "more relief [prominence] and a softer effect"¹⁸

- on the first beat of each bar
- at the start of each period or phrase
- on important notes
- on strong beats

In reality, however, Leschetizky, Reinecke and other 19th-century pianists employed asynchrony much more often (for example on every note in a sequence of poignant melody-notes), in ways not described in written sources, and to an extent (in terms of delay between melody note and accompaniment) that hardly equates with the modern meaning of the term imperceptible.¹⁹

2. Instruments

2.a Viennese

In Viennese aristocratic settings or concert venues, performances of Beethoven's works with piano would almost certainly have been heard on a Viennese-action grand piano. These were straight-strung, wooden-framed pianos, with leather covered hammers, Austro-German "bouncing" action or *Prellmechanik* (allowing the hammer to fly at high velocity to the string), and shallow key dip which required a very light touch making rapid passagework easy. Such pianos are characteristically light and transparent in sound (compared with modern grand pianos) and have distinct tonal ranges from bass to treble (due to stringing) that allow melody and accompaniment to stand out distinctly and naturally. In domestic settings, Viennese square or other types of pianos would also have been used. Between 1797 and 1815, the period encompassing the composition of the Sonatas for Piano and Violin, Viennese-action grand pianos were normally triple strung

17 Thalberg: *L'Art du chant*, p. 3. "Il sera indispensable d'éviter, avec exagération le *frappement* des notes de chant longtemps après celles de la basse, et de produire ainsi, d'un bout à l'autre d'un morceau, des effets de syncopes continues. Dans une mélodie lente écrite en notes de longue durée, il est d'un bon effet, surtout au premier temps de chaque mesure ou en commençant chaque période de phrase, d'attaquer le chant après la basse, mais seulement avec un retard presque imperceptible."

18 Brée: *The Groundwork*, p. 73. See also Thalberg: *L'Art du chant*, unpaginated 2.

19 See Peres Da Costa: *Off the Record*, pp. 51-72.

16 François Couperin: *L'Art de toucher le clavecin* (Paris, 1716), p. 16. "en sorte que dans Les occasions ou les instrumens à archet enflent leur sons, La Suspension de ceux du clavecin semble, (par un effet [sic] contraire) retracer à L'oreille La chose souhaitée."

throughout, though sometimes the bass end might be double strung, and were known for their efficient damping. In Beethoven's early years the compass would have been just over 5 octaves, by his death up to six and a half octaves. Throughout his lifetime Beethoven greatly admired Viennese pianos, and in particular those of Nanette Streicher and Conrad Graf.

2.b French

From 1803 Beethoven also became well acquainted with Sébastien Érard's pianos (he already knew Haydn's Érard), having been gifted one by the Paris maker. This piano had an English-style action (see below) without double escapement with which Beethoven was evidently initially very happy, despite reportedly finding it somewhat peculiar and difficult to play due to its heavy action. It had a range of five and a half octaves, was triple strung throughout and significantly more resonant than contemporary Viennese grand pianos. It was also novel in having four pedals: an *una corda* shift, a damper, a lute and moderator. The Érard inspired the composition of various piano works including the 'Waldstein' Piano Sonata op. 53. Beethoven relinquished the Érard in 1810, remarking that it was no longer of use to him. Given that all but the last of the Sonatas for Piano and Violin were written and performed by 1803, an Érard piano of this era would make an historically appropriate choice.²⁰

2.c English

By all accounts, Beethoven cherished the English grand action piano that was gifted to him by Thomas Broadwood in 1817, and which inspired many late compositions including the 'Hammerklavier' Piano Sonata op. 106. The Broadwood arrived well after the composition of the last of the Sonatas for Piano and Violin (op. 96 composed between 1812 and 1815), nevertheless, considering Beethoven's popularity in England, the use of a Broadwood piano would also be historically appropriate. This piano had the English-action or *Stoßmechanik* (push mechanism) in which a jack was made to engage directly with the hammer butt, causing the hammer to be pushed forcefully to the string. It was fitted with a double escapement allowing quick and efficient note repetition, and had a much sturdier construction than Viennese pianos allowing signifi-

cantly higher string tension that supported a characteristically rounder, and more resonant sound. English-action pianos were heavier in touch than Viennese-action pianos with a deeper key dip, which made the execution of fast passage work more challenging than on Viennese pianos. Beethoven's Broadwood had a compass of six octaves, was triple strung throughout and fitted with two pedals; on the left a soft pedal (*una corda* shift) and on the right a damper pedal divided in two to dampen separately the treble (right side) and bass (left side). For an informative report on the difference between Viennese- and English-action pianos see also Johann Nepomuk Hummel.²¹

3. Pedals

3.a Soft pedal

By the late 18th century, grand pianos began to be fitted with a keyboard shift mechanism engaged by a pedal so that, depending on the level of pedal depression, the hammers could conveniently strike alternatively one string (*una corda*), two strings (*due corde*) or three strings (*tre corde*), thereby effecting substantial modification of dynamic and timbre. Beethoven will have expected *pp* (particularly if accompanied by *espressivo*) and the rare instances of *ppp* in his music (see above) to be enhanced with the *una corda*, a practice already recommended by Johann Peter Milchmeyer in 1797 as "excellent" and suggesting "a very distant music, or the answer of an echo."²²

For *mp*, *dolce*, *mf*, and for louder dynamics, Beethoven will have expected the use of the *due corde* and *tre corde* settings providing effective contrast. He sometimes specified its use, marking, for example, *Mit einer Saite, Sul una corda* at the beginning of the 3rd movement of his Piano Sonata op. 101 after which (at the end of bar 20) he instructs the player gradually to shift to more strings, *Nach und nach mehrere Saiten*. In the slow movement of his Piano Sonata op. 106 Beethoven specifies the use of the *una corda* and the shift back to *tre corde* many times, stipulating in bars 76–77 that the player should shift from one to three strings

21 Johann Nepomuk Hummel: *Ausführliche theoretisch-praktische Anweisung zum Piano-Forte-Spiel*, 3 parts (Vienna, 1828), part 3, pp. 438–439.

22 Cited from Robert Rhein: *Johann Peter Milchmeyer's "Die wahre Art das Pianoforte zu spielen": An annotated translation* (Ann Arbor, 1993), p. 156. "Die Veränderung, wo der Hammer nur eine Saite anschlägt, nimmt sich sehr gut aus, und stellt, wenn man mit zugemachtem Deckel spielt, eine weit entfernte Musik, oder die Antwort des Echos vor." Johann Peter Milchmeyer: *Die wahre Art das Pianoforte zu spielen* (Dresden, 1797), p. 65.

20 For a fuller discussion about Beethoven's Érard see Tilman Skowronek: "Beethoven's Erard Piano: Its Influence on His Compositions and on Viennese Fortepiano Building," in: *Early Music*, vol. 30, No. 4 (2002), pp. 522–538.

gradually (*poco a poco due ed allora tutte le corde*). The *una corda*, also sometimes referred to in German as *mit Verschiebung* (with a shift of the action), produces an ethereal sound world difficult to replicate on later pianos that do not have an *una corda* shift capability.

3.b Moderator

Additionally, late-eighteenth- and early nineteenth-century pianos were often fitted with a single (sometimes also a double) moderator operated by pedals, which could be used to modify the piano sound by engaging a piece of cloth (usually felt) between the hammers and strings to be used “for pianissimo passages, for echo effects, or for contrast with fortissimo sections”.²³ Beethoven would also undoubtedly have expected the use of the moderator to enhance music designated with *dolce*, *espressivo* and other expressive tone and tempo modifying expressions or where the compositional style called for special effect.

3.c Sustaining (damper) pedal

By Beethoven’s era sustaining or damper pedals were already very popular. According to Milchmeyer they were used to “create the most beautiful but also the most dreadful modification, depending on whether they are employed with taste or poorly, for in the latter case all notes sound mingled together, and cause such intolerably bad noise that one would like to plug one’s ears.”²⁴ We know from Czerny that Beethoven used the damper pedal much more than he notated it.²⁵ Beethoven will have expected its use as an aid to legato but also, from time to time, for special blurring effects, for example in the first movement of the Piano Sonata op. 27 no. 2 where he specifies the dampers to be continually raised throughout - *senza sordino* (most successful on an early 19th-century Viennese style instrument), and multiple instances in the Piano Sonata op. 31 no. 2, particularly in bars 143–148 and 153–158 (4/a/ii). It appears that damper pedal technique, in the

late 18th and first half of the 19th centuries, was based on a rhythmic style effected by “damping with the change of harmony or at the bar line”.²⁶ Czerny’s advice on damper pedal use supports this idea; he states that the damper should be changed very rapidly and “must take place strictly with the first note of each chord”.²⁷ Further evidence comes from Moscheles, who advised that “At each new harmony the Pedal must be carefully taken off, and again used at the beginning on a new one.”²⁸ Certainly, the placement of damper pedal indications in printed piano music of the early 19th century tend to support the predominance of rhythmic pedalling, but as the 19th century progressed, it appears to have been increasingly superseded by a syncopated style in which the damper pedal was changed after the new note or chord had sounded, in line with the ideal of legato or connected style in piano playing.²⁹ Nevertheless, rhythmic pedalling continued to be employed as late as the early 20th century as exemplified in the playing of Reinecke and other 19th-century pianists.

Thalberg’s advice about the use of the pedals in *L’Art du chant* reflects attitudes that developed in the first half of the 19th century and are therefore pertinent to pedalling in music of Beethoven and his era: “The use of two pedals [the soft and the sustaining] (together or separately), is indispensable, to ensure the proper [full] effect in performance, to sustain similar harmonies, and produce, by their judicious use, the illusion of *prolonged* and *sustained* sounds. Often for these particular effects, the pedals must only be used after sounding the long notes of a melody [a seemingly clear description of syncopated pedalling], but it is difficult from here on to designate precisely these particular cases, because they depend mainly on the sentiments and sensations to be expressed, rather than in following fixed rules. In using the pedals, which play such an important role in the performance of piano music, one should take great care never to mix dis-

23 Sandra Rosenblum: “Pedaling the Piano, A Brief Survey from the Eighteenth Century to the Present,” in: *Performance Practice Review*, vol. 6 no. 2 (1993), p. 163.

24 Rhein: Johann Peter Milchmeyer’s “Die wahre Art das Pianoforte zu spielen”, p. 144. “Ueber die Dämpfer ist viel zu erinnern, sie machen sie schönste aber auch die abscheulichste Veränderung, je nachdem sie mit Geschmack oder übel angewendet werden, denn im letzten Falle klingen alle Töne unter einander, und verursachen so unerträglichen Uibellaut, daß man sich die Ohren verstopfen möchte.” Milchmeyer, *Die wahre Art das Pianoforte zu spielen*, p. 59.

25 For a detailed discussion about this see Leonardo Miucci: “Beethoven’s Pianoforte Damper Pedalling: a Case of Double Notational Style,” in: *Early Music*, vol. 47 (August 2019), pp. 371–392.

26 Elfrieda Hiebert: “Listening to the Piano Pedal: Acoustics and Pedagogy in late Nineteenth-Century Contexts,” in: *Osiris*, vol. 28, no. 1 “Music, Sound, and the Laboratory from 1750–1980” (January 2013), pp. 232–253, here p. 234.

27 Carl Czerny: *Pianoforte School* (London, 1839), vol. 3, pp. 59–63, here p. 62.

28 Ignaz Moscheles: 24 *Etudes op. 70*, “Etude no. 9” (Leipzig: [1827]), p. 44. “vor einer neuen Harmonie sind die Saiten präcis zu dämpfen, und mit dem Anfang derselben das Pedal wieder zu heben.”

29 See Neal Peres Da Costa: “Performing Practice in Piano Playing,” in: Clive Brown, Neal Peres Da Costa, and Kate Bennett Wadsworth: *Performance Practices in Johannes Brahms’ Chamber Music* (Kassel, 2015, BA 9600).

similar harmonies, thus producing disagreeable dissonances. There are pianists whose use of the pedals is abused in this way, or rather who employ them with so little logic, that with them the sense of hearing is perverted and that they have lost consciousness of pure harmony.”³⁰

THE SPRINGING BOWSTROKE IN BEETHOVEN'S VIENNA: IMPORTANT NEW EVIDENCE

(Clive Brown)

In “Reading between the lines of Beethoven’s notation” (the introductory essay to volumes 1 and 2 of this edition of Beethoven’s Sonatas for Piano and Violin, BA 9014 and BA 9015) I hypothesise, on the basis of a large body of circumstantial evidence: 1) that the use of springing bowstrokes, in which the elasticity of the wood is utilised to bring the hair off the string in a succession of rapid, or moderately rapid staccato notes, was not a standard part of the bowing technique envisaged by Viennese Classical composers or their string-playing colleagues; and 2) that if such bowstrokes were used at all, it would have been only in repertoires quite different from the chamber or orchestral music of Haydn, Mozart, and Beethoven. My hypothesis that the types of springing bowstrokes conventionally used in this repertoire by both ‘modern’ and ‘period’ string players are anachronistic, which I already advanced more than twenty years ago,³¹ has been somewhat controversial. Despite the weight of the evidence, even the majority of ‘Early Music’ special-

30 Thalberg, *L'Art du chant* [Heugel], unpaginated 2. “L’usage des deux pédales (ensemble ou séparément) est indispensable pour donner de l’ampleur à l’exécution, soutenir les harmonies semblables et produire, par leur emploi judicieux, l’illusion des sons prolongés et enflés. Souvent, pour ces effets particuliers, il ne faut les employer qu’après l’attaque des longues notes de chant; mais il nous serait difficile ici de préciser les cas généraux, attendu qu’ils tiennent en partie plutôt au sentiment et aux sensations qu’aux règles fixes que nous formulerons dans notre méthode. On devra dans l’emploi des pédales, qui jouent un rôle si important dans l’exécution, apporter le plus grand soin à ne jamais mêler les harmonies dissemblables et à produire ainsi de désagréables dissonances. Il est des pianistes qui font des pédales un tel abus, ou plutôt qui les emploient avec si peu de logique, que chez eux le sens de l’ouïe en est perverti et qu’ils ont perdu la conscience d’une harmonie pure.”

31 Clive Brown: *Classical and Romantic Performing Practice 1750–1900* (Oxford, 1999), Chapter 7.

ists, many of whom now regularly perform Classical repertoire, have been reluctant to reconsider the kind of pervasive off-string bowing, that has been taught as a fundamental practice in the period instrument movement since the 1970s, which involves essentially the same techniques as the off-string bowing used in this repertoire by modern mainstream string players. This is hardly surprising, since all professional string players have been intensively schooled, at some point in their training, in the advanced bowing techniques that were developed in the 19th-century Franco-Belgian tradition. These formed the basis for the teaching of bowing by Otakar Ševčík (for instance in his 40 Variations op. 3 (1893), which were also arranged for cello by Louis Feuillard in 1905), Carl Flesch, and later 20th-century pedagogues. Skills of this kind, acquired by years of rigorous practice, which become an essential part of right-arm and right-hand technique, are very difficult to discard. To adapt one’s ingrained bowing technique to a time when such practices were not developed, is extremely challenging. Nevertheless, it is important, both for modern- and period-instrument string players, who wish to understand the articulation implied by the notation of Viennese Classical music, to be aware of the range of bowing techniques that informed its composers’ writing for string instruments.

I am not concerned here with the innovative bowing technique, apparently originated by Wilhelm Cramer (1746–1799) for the performance of passagework in his concertos, involving a succession of very short separate notes, which was imitated by some solo violinists in the late 18th century, but rejected by others, and fell out of favour around 1800. This is discussed at length in my book *Classical and Romantic Performing Practice*.³² I found no evidence then, or since, that this technique was ever influential in Vienna, nor that Haydn, Mozart, or Beethoven employed it in their own string playing, or envisaged it in their compositions. Since the publication of “Reading between the lines of Beethoven’s notation”, however, I have found decisive evidence that Ignaz Schuppanzigh and his colleagues did not employ springing bowstrokes in their performances of Classical works and, indeed, that at the beginning of the 1820s in Vienna this kind of bowstroke was entirely unknown. The key evidence is a review of a concert given in Vienna on 10 March 1822 by Joseph Böhm (1795–1876), who had been active in

32 *Ibid.*

the city since 1816 and had been appointed professor of violin at the newly founded conservatory in 1819. In addition, supported by the review of Böhm's playing, there is weighty corroborative evidence in three articles by Beethoven's associate and biographer Anton Schindler (1795–1864), in which he reviewed a series of quartet concerts in Frankfurt am Main in 1859–1860.

Two reviews of Böhm's 1822 concert have come to light. Both refer to his use of a springing bowstroke. One reviewer, in the *Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens* (Vienna) on 14 March 1822, considered his bowing worthy of special mention, writing:

The concert-giver justified the audience's good opinion of his talents again by the grandeur of his playing, very beautiful bowing, security and ease in overcoming the most striking difficulties, and pure intonation. One would especially like to pick out a few passages with a springing bow and in general the particularly lovely legato.³³

The other, writing in the *Wiener Zeitschrift* on 23 March, focused more particularly on the bowing:

Mr. Böhm, although still a young man, has already achieved a high degree of mastery on his instrument. We do not know whether this artist ever had the opportunity to hear Baillot, and to take him either in whole or in part as a model; all we know is that he succeeded to a rare degree of perfection in imitating the staccato or sciolto, newly invented by this artist (*sons détachés*, which consist in separating the notes not with a horizontal-motion but with a vertical-hopping bow), which, as far as we know, has not until now been used by any German violinist.³⁴

This reviewer evidently acquired his information about Baillot's bowing from an article, *Skizzen aus Paris*, by Georg Ludwig Peter Sievers (1775–1830) published the

previous year, which contained the following account of Baillot's playing:

I don't know what I should admire more about the artist, whether his risky but at the same time extremely well-judged boldness, or his art of creating an effect without degenerating into tight-rope dancing, or his technique, which is developed to the highest perfection? His *sciolto* (*détaché*), which he always performs with a hopping, never firm bowstroke, is the *non plus ultra* of violin playing in this genre; he plays passages of thirty or forty bars in this manner with such a degree of perfection that the last note has the same *aplomb* as the first. But it is written in the book of human endeavour and of art that even the greatest perfection should not be flawless: Baillot's excess of strength sometimes degenerates into real destruction; instead of letting the strings sound, he literally breaks them; in every soirée, he tends to break three or four of them.³⁵

It was probably this article that spurred Böhm to experiment with developing a similar kind of bowstroke, since at the time of his 1822 concert he had certainly not yet had an opportunity to hear Baillot.

Prior to finding this information, it seemed probable to me that the impetus for a growing use of springing bowstrokes by virtuoso violinists during the third and fourth decades of the 19th century came primarily from the impact of Paganini's playing. Carl Guhr (1787–1848), in 1830, described Paganini's use of a springing bow as if it were something unknown to him at that time;³⁶ and Baillot's former pupil Jacques Féréol Mazas (1782–1839), who had subsequently been strongly influenced by Paganini, provided instructions for executing this type of bowstroke in his 1832 *Méthode de violon*.³⁷ It was not until 1835 that Baillot himself provided a written description, in his monumental *L'Art*

33 B.-v.-M.-s.-r.: *Musik*, in: *Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens* (Wien), 14.3.1822, p. 128. "Der Herr Concertgeber rechtfertigte die gute Meinung des Publikums von seinen Talenten abermal durch die Großartigkeit seines Spiels, sehr schöne Bogenführung, Sicherheit und Leichtigkeit in Ueberwindung der bedeutendsten Schwierigkeiten, und reine Intonation. Besonders möchte man ein Paar Stellen mit springendem Bogen und im Allgemeinen das besonders liebliche Legato auszeichnen."

34 [Anon.]: *Concert-Anzeigen*, in: *Wiener Zeitschrift*, 23.3.1822, pp. 293–294, here p. 293. "Hr. Böhm, obgleich ein noch junger Mann, ist bereits auf seinem Instrumente zu einem hohen Grade von Meisterschaft gelangt. Ob dieser Künstler je Gelegenheit gehabt hat, Baillot zu hören und ihn entweder im Ganzen oder theilweise zum Muster zu nehmen, ist uns unbekannt; nur so viel wissen wir, daß es ihm gelungen ist, das von diesem Künstler neu erfundene Staccato oder Sciolto (*sons détachés*, welche darin bestehen, daß das Abstoßen der Töne nicht mit horizontal-schreitendem, sondern mit vertical-hüpfendem Bogen gemacht wird), welches, unsers Wissens bis jetzt noch von keinem deutschen Geiger ausgeübt wird, bis zu einer seltenen Vollkommenheit nachzubilden."

35 [Georg] L[u]dwig P[eter] Sievers: *Skizzen aus Paris (Fortsetzung)*, in: *Wiener Zeitschrift*, 24.5.1821, pp. 528–530, here p. 528. "Ich weiß nicht, was ich an dem Künstler mehr bewundern soll, ob seine tollkühne und doch wiederum höchst verständige Keckheit, oder seine Kunst, Effekt zu machen und doch nicht in Seiltänzerey auszuarten, oder seinen bis zur höchsten Vollendung ausgebildeten Mechanismus? Sein *sciolto* (*détaché*), welches er stets mit hüpfendem, nie mit stoßendem Bogen ausführt, ist das *non plus ultra*, welches irgend in diesem Genre auf der Geige gemacht worden ist; er spielt Passagen von dreißig, vierzig Takten in dieser Manier mit einer solchen Vollendung, daß die letzte Note gerade eben dasselbe *à-plomb* hat, als die erste. Aber es steht im Buche der Menschheit und der Kunst geschrieben, daß auch die größte Vollendung nicht ohne Flecken bleiben soll: Baillot's Übermaß von Kraft artet zuweilen in wahre Verheerung aus; statt die Saiten ertönen zu lassen, zerreißt er sie im eigentlichsten Verstande; in jeder Soirée pflegen ihm deren drey bis vier zu reißen."

36 Carl Guhr: *Über Paganinis Kunst die Violine zu spielen* (Mainz, [1830]), pp. 7–8.

37 Jaques Féréol Mazas: *Méthode de violon* op. 34 (Paris, [1832]), p. 62.

du violon, of various bowstrokes that used the elasticity of the bow stick, including one in which the bow-hair actually leaves the string; but Sievers' account shows that Baillot's engagement with this kind of bowing pre-dated any contact he might have had with Paganini, and also preceded Mazas' treatise by at least a decade.

It remains unclear, however, when Baillot developed his skill in this type of bowing. In the catalogue of bowstrokes in the Baillot, Rode, Kreutzer *Méthode de violon* of 1803, for which Baillot was the author of the verbal text, there is no mention of a springing bowstroke, performed with almost no horizontal extent; it was not, therefore, part of the 'Viotti' School style of bowing. The text of the 1803 *Méthode* explained that to achieve a *détaché* bowstroke in a succession of 16th-notes at Allegro moderato or Allegro maestoso tempo, up to about half the bow should be employed for each note, and that "one should use down- and up-bow in a lively manner and make a kind of short rest between the notes",³⁸ while at faster tempos "one plays the notes without separating them by rests."³⁹ In Baillot's 1835 *L'Art du violon*, in his initial discussion of the various kinds of separate bowstrokes, he stated that they may "sometimes be *springing* enough to come off the string a little, but only in certain passages."⁴⁰ He divided the *détaché* bowstrokes into two kinds, which he called *mat* and *élastique*: the former involves stopping the sound abruptly by bow pressure, while in the latter, pressure is released between each stroke. He designated the *mat* version *grand détaché*, illustrating it as using the middle third of the bow (Ex. 1), and he explained that it can only be made up to a certain speed. Beyond that speed, but also at steadier tempos, he explained that one could use the elastic bowstrokes. For the first of these he instructed that the strokes are made "by holding the bow very lightly on the string, profiting from the elasticity of the stick to give them an imperceptible bounce, somewhat lengthened".⁴¹ (Ex. 2) This *détaché légère* is probably similar to the bowstroke referred to in the notebook of André Robberechts (1797–1860), in which he detailed

his lessons with Viotti in 1816,⁴² and also in a letter from Louis Spohr (1784–1859) to Anton Gröber (1809–1899) in 1844.⁴³ Since Baillot's *grand détaché* and *détaché légère* use the same portion and length of bow, the only difference between them is that in the former: "The horsehair of the bow, left on the string, prevents its vibrations from being entirely free, this lack of freedom gives the note made in this way an accent that we could only call a dry accent", while the latter is made "With more play, more bow elasticity than the previous ones, in which we saw that the elasticity was a bit restricted."⁴⁴ Either of these strokes might correspond with the *détaché* bowstrokes described in the 1803 *Méthode*. The second of the three elastic bowstrokes in Baillot's 1835 treatise, the *détaché perlé*, is apparently a lighter, perhaps faster version of the *détaché légère*, using about half the length of bow, but the third, *détaché sautillé*, rebounds at the same place in the middle of the bow with the hair "leaving the string somewhat" (Ex. 3).⁴⁵ Something like this *détaché sautillé*, using almost no bow length is evidently the one described by Sievers and imitated by Böhm.



Ex. 1: Baillot: *L'Art du violon*, p. 101⁴⁶

38 Pierre Baillot, Pierre Rode, Rodolphe Kreutzer: *Méthode de violon* (Paris, 1803), p. 130. "On doit aussi tirer et pousser l'archet vivement et mettre entre chaque note une espèce de petit repos."

39 *Ibid.* "on fera les notes sans les séparer par des repos."

40 Pierre Baillot: *L'Art du violon* (Paris, [1835]), p. 100. "Quelquefois assez sautillés pour quitter un peu la corde, mais dans de certains passages seulement."

41 Baillot: *L'Art du violon*, p. 108. "en tenant l'archet très légèrement sur la corde, en profitant de l'élasticité de la baguette pour lui donner un sautellement imperceptible et un peu allongé."

42 MS notebook, Conservatoire royal de Bruxelles, 61.365, p. 197.

43 See Beethoven: *Sonaten für Klavier und Violine I*, ed. Clive Brown (Kassel, 2020) (BA 9014), 'Reading between the lines of Beethoven's Notation' / 'Beethovens Notation – Zwischen den Zeilen gelesen', pp. XXXIII–XXXIV / LXXIII–LXXIV.

44 Baillot: *L'Art du violon*, p. 100. "Le crin de l'archet, laissé sur la corde, empêchant que ses vibrations ne soit entièrement libres, ce défaut de liberté donne à la note faite ainsi un accent que nous ne saurions appeler qu'*accent mat*. [...] Avec plus de jeu, plus d'élasticité d'archet que les précédents dont on a vu que l'élasticité était un peu restreinte."

45 *Ibid.*, p. 108. "en quittant un peu la corde."

46 Tempo giusto 152 = ♩ in the published edition is clearly a misprint. Baillot's footnote states: "on peut articuler ce grand détaché



Ex. 2 : Baillot: *L'Art du violon*, p. 108



Ex. 3: Baillot: *L'Art du violon*, p. 108

Despite Baillot's catalogue of a range of bowstrokes that employed the elasticity of the wood to create articulation in his 1835 treatise, including one in which the bow hair actually leaves the string, the increasing employment of springing bowstrokes during the period after 1830, has generally been seen as a product of the kind of virtuosity represented by Paganini and younger violinists who were inspired by him – such as Wilhelm Heinrich Ernst (1812–1865), a pupil of Böhm, and Ole Bull (1810–1880) – or of the influence of Charles Auguste de Bériot (1802–1870) and his pupils. In the playing of these performers, reviewers almost invariably drew attention to their use of springing bowstrokes, along with their employment of artificial harmonics, as among the most distinctive hallmarks of their virtuosity. Baillot's role in developing and teaching such bowstrokes, as well as a range of artificial harmonics (Baillot's use of which Sievers had already described in 1821), several years before Paganini's first appearances outside Italy, has generally been overlooked.

In Vienna, during the second half of the 1820s, following Böhm's employment of this type of springing bowstroke in his own virtuoso compositions, other young Viennese violinists quickly adopted it. Böhm's colleague and former pupil Georg Hellmesberger (1800–

1873) used it in a concert in 1823, in his *Grandes Variations* [...] *sur l'Air de Rossini de l'Opera Zelmira* [...] *Oeuvre 10*, about which a reviewer noted: "These Variations are very brilliant, particularly the last, with springing bow, which Herr Hellmesberger performed with particular lightness."⁴⁷ The following year, when Leopold Jansa (1795–1895) played a set of his own variations, a reviewer praised his "bravura", commenting that "his springing bow was especially excellent".⁴⁸ Even the more senior Joseph Mayseder (1789–1863) took it up, as a report from Boulogne in 1835, about the playing of Leonore Neumann (1819–1840) from Vienna, demonstrates; the reviewer remarked "only from Mayseder have I encountered such a perfect springing bow."⁴⁹ Georg Hellmesberger's son Joseph (1828–1893), as leader of the celebrated Hellmesberger Quartet, also made a speciality of springing bowstrokes, causing the Viennese reviewer of a concert in 1860, in which he played Haydn's String Quartet in G op. 54 no. 1, to praise him because "This time he abstained more than usual from those virtuoso tricks with springing bow and exaggerated nuances."⁵⁰

In their eagerness to adopt the new bowing pioneered by Böhm, however, Viennese performers were untypical of German violinists in general. Friedrich Hieronymus Truhn (1811–1886), in an article about Vieuxtemps in 1846, contrasted the polished technique of Belgian violinists with that of the Germans, remarking that the latter, "either lack courage or skill in using springing bowstrokes."⁵¹ And in 1853, a very re-

47 [Anon.]: *Concert*, in: *Allgemeine musikalische Zeitung* (Wien) 1823, col. 152. "Diese Variationen sind sehr brillant, vorzüglich gut macht sich die letzte mit springenden [sic] Bogen, welche Herr Hellmesberger mit besonderer Leichtigkeit vortrug". The Variations can be seen on [IMSLP](#).

48 [Anon.]: *Musik*, in: *Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens* (Wien), 23.12.1824, p. 615. "besonders zeichnet sich sein springender Bogen [...] aus." Jansa's own compositions are particularly interesting for the fact that, when he required an elastic bowstroke in his serious chamber music, he marked it with the instruction 'spiccato'. This occurs, for instance, just once in his String Quartet op. 65 no. 1 (c. 1844), for a 14-bar passage of separately bowed rapid 8th-notes in the scherzo.

49 P.-a.: *Aus Boulogne* (*Die Violinspielerin Neumann.*), in: *Neue Zeitschrift für Musik*, 10.4.1835, p. 118. "den springenden Bogen habe ich bloß bei Mayseder so vollkommen getroffen."

50 [Anon.]: *Concerte und Oper*, in: *Deutsche Musik-Zeitung*, 17.3.1860, pp. 94–95, here p. 94. "er enthielt sich diesmal mehr wie sonst jener virtuosenhaften Spielerei mit springendem Bogen und übertriebenen Nuancen."

51 [Friedrich] H[ieronymus] Truhn: *Henri Vieuxtemps*, in: *Allgemeine musikalische Zeitung*, 20.5.1846, cols. 329–334, here col. 332. "mit springendem Bogen fehlt es bald an Courage, bald an Geschicklichkeit."

mat jusqu'au numéro 152=deux doubles croches [...]" ("one can execute this grand détaché mat up to 152=two sixteenth-notes"). Louise Goldberg, in her translation (*The Art of the Violin* (Evanston, 1996), p. 509), states that Baillot's manuscript has *Tempo giusto* 152 = ♩ at the head of the music example.

vealing comparison of the Hellmesberger and Müller String Quartets observed of 1st violinist Carl Friedrich Müller (1797–1873): “His bow has more power, but not the subtlety and variety of Hellmesberger’s.” A footnote to this sentence stated: “Like almost all north German violinists, Müller knows nothing about a ‘springing bow’.”⁵²

Six years later Anton Schindler, in a series of critiques of the playing of a quartet led by Ludwig Straus (1835–1899), a pupil of Joseph Böhm, entered the fray on the matter of bowing in Classical compositions; but before discussing this source, it is necessary to consider the reliability of Schindler’s testimony. Schindler’s relationship with Beethoven has been the subject of considerable discussion, especially since research in the second half of the 20th century demonstrated beyond doubt that he forged entries in Beethoven’s conversation books and that, in many respects, his writing about Beethoven was distorted to exaggerate his own importance in the composer’s life and confidence, or in an attempt to bolster his own aesthetic predilections, especially his preference for slower tempos in Beethoven’s music than were evidently intended by the composer. In respect of tempo, however, Beethoven’s favoured pupil, Carl Czerny, might also be seen to have been guilty of promulgating misleading information, since many of the metronome marks for Beethoven’s piano music and chamber works with piano, which he provided in his 1846 *Die Kunst des Vortrags*, are slower than those he had given for the same works around 1830, in the Haslinger collected edition that was begun the year after Beethoven’s death, which themselves seem likely to be slower than Beethoven (on the strength of his own metronome marks for other works) would probably have given.⁵³

On the other hand, Schindler’s assertions about Beethoven’s expectations for tempo flexibility, even in his orchestral music,⁵⁴ gain support from a review of a concert conducted by Beethoven in 1813, which demonstrates that he sought and, on occasion, achieved these nuances. The 1813 concert, however, was probably not typical for Vienna at that time, since it had evi-

dently been very intensively rehearsed; Louis Spohr, who played in the concert alongside Schuppanzigh and Mayseder, recalled in a letter to Robert Schumann in 1840 “that I took part in the first performance, and 4–5 rehearsals [of Beethoven’s 7th Symphony], under Beethoven’s own direction.”⁵⁵ The contemporaneous reviewer of the concert commented:

But it was also remarkable to see how, feeling the importance of the task in hand, all worked together with zeal and love for the esteemed composer, how he led the execution of his works in transfigured delight, how every expression in piano and forte, in accelerando and ritardando passed from him to each individual artist, who contributed with eager attention, and, so to speak, how the ideal of Beethoven’s creation radiated out from him.⁵⁶

Nevertheless, on the basis of Schindler’s demonstrable dishonesty in some areas, it has been argued that nothing he wrote should be taken seriously unless verified by a more reliable source.⁵⁷ It is indeed the fate of those caught out in deceit to be disbelieved in other things; but it is unnecessary to maintain that everything Schindler wrote is deliberately dishonest or misleading. The problem is to evaluate, in individual cases, whether he had any reasonable grounds for falsifying specific recollections of the past.

With regard to violin bowing, it is hard to see what Schindler could have thought to gain by deceit or misinformation. As a capable violinist himself, who had served as Konzertmeister of the orchestra of the Josephstädter Theatre in Vienna, he was certainly able to understand the issue from a technical perspective. Furthermore, in his three lengthy critiques of the playing style of Ludwig Straus’ string quartet, in their concert series in Frankfurt am Main in 1859 and 1860, he supports his references to the bowing techniques em-

55 Louis Spohr, letter to Robert Schumann, Kassel 25.11.1840, Biblioteka Jagiellońska Kraków, Sign. Korrespondencja Schumannna, Bd. 11, Nr. 1732. Online in ‘Spohr Briefe’ <http://www.spohr-briefe.de/briefe-einzelansicht?&m=1840112511&suchbegriff=schindler/!personen> “daß ich bey den ersten Aufführungen dieser Symphonie und 4–5 Proben zu derselben unter Beethovens eigener Leitung mitgewirkt habe”.

56 [Anon.]: *Große musikalische Akademie*, in: *Wiener allgemeine musikalische Zeitung*, 15.12.1813, cols. 747–50, here 749–50. “Es war aber auch merkwürdig zu sehen, wie, im Gefühle der Wichtigkeit des übernommenen Geschäftes, Alles mit Eifer und Liebe für den hochgeschätzten Componist zusammenwirkte, wie dieser in verklärter Entzückung die Ausführung seiner Werke leitete, wie jeder Ausdruck im Piano und Forte, im Accelerando und Ritardando von diesem auf jeden einzelnen, mit gespannter Aufmerksamkeit mitwirkenden Künstler übergang, und so das Ideal von Beethovens Schöpfung gleichsam aus ihm hervorgieng.”

57 Barry Cooper: *Beethoven*, Master Musicians series (Oxford, 2000), p. ix.

52 [Anon.]: Müller und Hellmesberger, in: *Abendblatt der Oesterreichisch-Kaiserlichen Wiener Zeitung*, 29.11.1853, pp. 1085–1086, here p. 1085. “Sein Bogen hat mehr Kraft, aber nicht die Feinheit und Mannigfaltigkeit des Hellmesberger’schen.” Footnote: “*Wie fast alle Nord-Deutschen Geiger kennt Müller keinen ‘springenden Bogen’.”

53 Marten Noorduyn: *Beethoven’s Tempo Indications* Diss. University of Manchester, 2016; Brown: *Classical and Romantic Performing Practice*, pp. 299–302.

54 Anton Schindler: *Biographie von Ludwig van Beethoven* (Münster, 1840), pp. 235–242.

ployed by Schuppanzigh and his contemporaries, with the testimony of living people, who would have been in a position to contradict his assertions if they were demonstrably false: Wilhelm Speyer (1790–1878), Johann Friedrich Schlemmer (1803–1890), Ferdinand David (1810–1873) and Joseph Böhm. The first two lived in Frankfurt, and with the latter two leading violinists of his time, he had apparently been in direct correspondence about the issues he raised in the articles.

Schindler criticised Straus and his colleagues for the execution of the staccato 8th-notes in the Presto finale of Beethoven's String Trio op. 9 no. 1 "at the so-called frog, with a hopping bow, so that it was absolutely impossible to follow the composition, because attention was solely focused on the virtuoso with his inappropriate spiccato. Do these recently invented bowstrokes have any justification for being used in the chamber music of the classics, into which our young virtuosos so often introduce them?"⁵⁸ And after a digression about quartet playing as a kind of conversation between a circle of friends, he added: "But in this circle of friends, think of dancing about with the bow at the frog as an expression of the aesthetic sensation in the exchange between instruments! Understandably, the most dignified composition is thereby dragged down into the class of ordinary salon music."⁵⁹

Comparison of Ferdinand David's 1868 edition of Beethoven's String Trios (Peters pl. no. 4902) with a revised version made about 35 years later (Peters pl. no. 8942), but still with David's name on the title page, is suggestive of an intention by the anonymous reviser that the 8th-notes in the Presto finale of op. 9 no. 1 should be executed closer to the frog than in David's original. In this passage, the additional bow changes in the later edition facilitate keeping the bow in the lower half (Ex. 4a & b).

58 A[nton] Schindler: *Aus Frankfurt am Main II.*, in: *Niederrheinische Musik-Zeitung*, 3.12.1859, pp. [385]–388, here pp. 387–388. "mit am so genannten Frosch hüpfenden Bogen abgehetzt, so zwar, dass der Composition zu folgen schlechterdings unmöglich gewesen, denn der Virtuose fesselte mit dem schlecht angewandten *spicato* [sic] allein die Aufmerksamkeit. Hat wohl diese jüngste Erfindung von Streicharten Berechtigung, auch in der Kammermusik der Classiker angewandt zu werden, in die unsere jungen Virtuosen sie so häufig hineinbringen?"

59 *Ibid.*, p. 388. "Man denke sich aber in diesem Freundeskreise das Getänzel mit dem Bogen am Frosch als Ausdruck der ästhetischen Empfindung im Wechsel der Instrumente! Begreiflich wird die gediegenste Composition dadurch in die Classe ordinärer Salon-Musik herabgezogen."



Ex. 4a: Peters pl. no. 4902

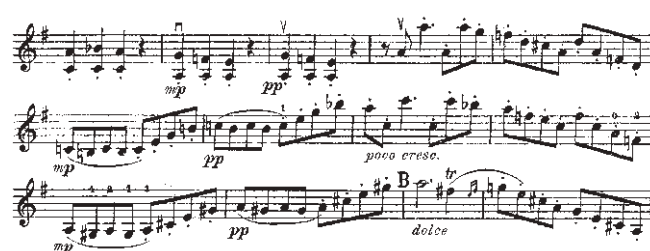


Ex. 4b: Peters pl. no. 8942

The later reviser's intention to facilitate off-string bowing in the lower half of the bow, rather than in the middle or upper half, is even clearer in passages from the Allegro con brio first movement of the same Trio, where David begins with a down-bow, clearly near the point, in the fourth bar of the extract (Ex. 5a & b).



Ex. 5a: Peters pl. no. 4902



Ex. 5b: Peters pl. no. 8942

Several of David's many editions of Classical chamber music were reissued posthumously, still with his name on the title page, but with unattributed revisions, especially to the bowing; this was regularly altered to facilitate the use of the lower half and the employment of off-string bowstrokes.

In Schindler's second article, after a long peroration on the differences between solo and chamber music playing, he criticised Straus' performance of a Haydn

string quartet for “excessively rushed tempi”;⁶⁰ but he then returned to the matter of bowing, observing:

In addition to this bad habit, the usual treatment of the short staccato notes must be mentioned as particularly annoying. Everything of this sort, however serious, is played with a springing bow and the three colleagues join in with this. Not just individual passages, but entire motifs and movements were performed in this way, e. g. the Allegretto of Beethoven’s F major quartet:⁶¹



The categories of detached bowstroke that Schindler considered appropriate for passages of this kind in Classical works were the ones designated as *grand détaché* and *détaché léger* by Baillot, whose descriptions of their execution he quotes in his article, from a German translation of Baillot’s treatise. For the former: “One makes a lively stroke in the middle of the bow, which must remain on the string.” For the latter: One separates each note by holding the bow very lightly on the string and uses the elasticity of the bowstick to give it an un-noticeable (*imperceptible*) and somewhat lengthened bounce”.⁶² Regarding the *détaché légère*, Schindler quotes a letter from Ferdinand David, which he states was sent in direct response to his queries, in which David wrote: “All older violinists have used or are using this stroke. But, of course, there are different ways of doing it. That the stroke can only be applied at a fast tempo is new to me; it is to be used at the slowest speed, but of course you must not let the bow fall onto the strings, it has to brush them so that the tone will not be dry but resonant.”⁶³ David’s own

instructions in his 1863 *Violinschule* for the execution of this type of stroke, which he calls the ‘hüpfender Strich’, are explicit: “The bow must never entirely leave the string; try to make the stick vibrate strongly; have the wrist as loose as possible; in playing forte use the middle of the bow, in piano more towards the upper half.”⁶⁴ This is clearly similar to the bowstroke described to Gröber by Spohr as “executed with great power in the middle of the bow so that the wood admittedly makes a springing motion, but the hair does not leave the string.”⁶⁵

It is significant, perhaps, that Schindler writes nothing about the *martelé*, a classic bowstroke of the French School, described in the 1803 *Méthode*.⁶⁶ Perhaps this too was not a typical bowstroke of Viennese violinists during Beethoven’s time in Vienna, although it is described (based on the text in the *Méthode*) in Joseph von Blumenthal’s 1811 *Violin Schule*,⁶⁷ and it will probably have been used in some contexts. It will certainly have been employed by Spohr in his own music during his time in Vienna (1812–1815) as second Kapellmeister and Orchesterdirektor at the Theater an der Wien, the orchestra in which Blumenthal played.

In his third article, Schindler returned to the matter of springing bowstrokes, and responded to a comment by a writer in the Viennese *Deutsche Musik-Zeitung* about his remarks on the Allegretto of Beethoven’s op. 59 no. 1. The writer agreed with Schindler’s general premise, commenting: “about the excessive use of the ‘springing bow’ [...] we are broadly in agreement with Mr. Sch., but with one reservation. The cited motif from the Allegretto of Beethoven’s F major quartet cannot, as we see it, be given in *piano* in any

60 A[n]ton Schindler: *Aus Frankfurt am Main*, in: *Niederrheinische Musik-Zeitung* 18.2.1860, pp. 61–63, here p. 62. “überjagte Tempi”.

61 *Ibid.* “Neben dieser schlimmen Eigenschaft muss noch die gewohnte Behandlung der kurz abgestossenen Noten als besonders störend genannt werden. Alles solches, wenn an sich noch so ernst, wird mit springendem Bogen gespielt und von den drei Spielgegnossen mitgemacht. In dieser Weise wurden nicht etwa nur einzelne Stellen, sondern ganze Motive und Sätze vorgetragen, z. B. das Allegretto des Beethoven’schen *F-dur*-Quartetts: [music example]”.

62 *Ibid.*, pp. 62f. “Man streiche lebhaft in der Mitte des Bogens, welcher auf der Saite bleiben muss. [...] Man trenne jeden Ton, indem man den Bogen sehr leicht auf die Saite hält und die Elasticität der Stange benutzt, um ihr einen unmerklichen (*imperceptible*) und etwas verlängerten Schwung zu geben.” *Schwung*, translated above as ‘bounce’ might also be translated as ‘momentum’ or ‘impetus’ in this context; the German word, however, is a translation of Baillot’s ‘sautillement’. The German text and page references are from a translation of Baillot’s treatise by Johann Daniel Anton (Mainz: Schott, [1835/36]).

63 *Ibid.*, p. 63. “Alle älteren Geiger haben diesen Strich angewandt oder wenden ihn an. Aber freilich – es gibt verschiedene Arten, ihn zu machen. Dass der Strich nur im schnellen Tempo ange-

wandt werden kann, ist mir neu; er ist im langsamsten Tempo zu verwenden, aber freilich darf man da den Bogen nicht auf die Saite fallen lassen, er muss dieselbe streifen, dann wird der Ton nicht trocken, sondern klingend.” David’s letter, accurately quoted by Schindler, is preserved in the Beethoven-Haus, Bonn bh 213/54, <https://www.beethoven.de/en/media/view/5279649642840064/scan/1>. I am grateful to Dr Marten Noorduyn for alerting me to the survival of this letter.

64 Ferdinand David: *Violinschule* (Leipzig, [1863]), vol. 2, p. 38. “Der Bogen darf die Saite nicht ganz verlassen; man suche die Stange in starkes Vibrato zu bringen und spiele mit sehr losem Handgelenk, beim forte in der Mitte, beim piano etwas mehr nach der obern Hälfte des Bogens zu.”

65 Loius Spohr, letter to Anton Gröber, Kassel 3.2.1844; Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, shelf number: 4° Ms. Hass. 287, <http://www.spohr-briefe.de/briefe-einzeln-sicht?m=1844020319&suchbegriff=> “mit großer Kraft in der Mitte des Bogens, so daß zwar das Holz eine springende Bewegung macht, die Haare jedoch die Saiten nicht verlassen, executirt.”

66 Baillot, Rode, Kreutzer: *Méthode de violon*, p. 131.

67 Joseph von Blumenthal: *Kurzgefasste theoretisch-praktische Violin Schule* (Vienna, 1811), p. 19.

other way than with a springing bow, although between a 'springing' and 'whipping' bow there is a difference."⁶⁸ Schindler's response to this shows that, like many of his contemporaries, he was confused about where the practice of employing springing bowstrokes originated; but his knowledge that it post-dated Viennese practice during most of Beethoven's creative lifetime, and that it was particularly associated with what came to be known as the Franco-Belgian School, is clear.

The *Deutsche Musik-Zeitung* (Vienna) also took note of our critical discussion in No. 9. It declares that it agrees about the excessive use of the springing bow, but with one reservation, i.e. the above-mentioned motif from the Allegretto of Beethoven's F major quartet, Op 59, which, it believes, cannot be given in *piano* except with a springing bow. – The author of those words obviously derived this belief from the practice of our time; he is unaware that the Classical period knew nothing about that type of stroke, that it only owes its invention to Mr de Bériot, whose students Haumann, Vieuxtemps, Therese Milanollo and others spread it more widely, and both of the latter also introduced it in quartet playing. The young critic in the *Deutsche Musik-Zeitung* could easily have enquired about it from old musicians of the imperial city, who heard Schuppanzigh († 1830), perhaps from Professor Joseph Böhm, who – by the way – has given the undersigned his full approval of our stance in this matter.⁶⁹

68 [Anon.]: *Zeitungsschau.*, in: *Deutsche Musik-Zeitung* 25.2.1860, p. 72: "Namentlich tadelt er die übermäßige Anwendung des 'springenden Bogens'. In letzterem Punkte sind wir im Allgemeinen mit Herrn Sch. einverstanden, doch mit einer Beschränkung. Das angeführte Motiv aus dem Allegretto des Beethoven'schen F-dur-Quartetts läßt sich unserer Ueberzeugung nach im *piano* nicht anders geben als mit springendem Bogen, obwohl allerdings zwischen 'springendem' u. 'peitschendem' Bogen ein Unterschied vorhanden ist."

69 A[nton] Schindler, *Ueber Quartettspiel*, in: *Niederrheinische Musik-Zeitung*, 28.4.1860, pp. 142–144, here p. 143. "Von unseren kritischen Verhandlungen hat auch die Deutsche Musik-Zeitung (Wien) in Nr. 9 Notiz genommen. Sie erklärt sich im Punkte der übermäßigen Anwendung des springenden Bogens einverstanden, jedoch mit einer Beschränkung, z. B. das angeführte Motiv aus dem Allegretto des Beethoven'schen F-dur-Quartetts, Op. 59, lasse sich ihrer Ueberzeugung nach im *Piano* nicht anders geben, als mit springendem Bogen. – Der diese Worte dort ausgesprochen, hat seine Ueberzeugung offenbar aus der Praxis unserer Zeit geschöpft; es ist ihm unbekannt geblieben, dass die classische Epoche von jener Strichart nichts gewusst, dass selbe ihre Erfindung erst Herrn de Bériot verdankt, dessen Schüler Haumann, Vieuxtemps, Therese Milanollo und Andere noch sie weiter verbreitet und beide Letztgenannte sie auch im Quartett eingeführt haben. Es wird dem jungen Kritiker in der Deutschen Musik-Zeitung ein Leichtes sein, sich bei alten Musikern der Kaiserstadt, die Schuppanzigh (†1830) gehört haben, diesfalls zu erkundigen, vielleicht bei Professor Joseph Böhm, der – beigehend bemerkt – dem Unterzeichneten seine volle Zustimmung in Betreff unseres Gegenstandes übermittelt hat."

It is particularly interesting that in this passage Schindler invoked the testimony of Joseph Böhm, about whose role as the populariser of springing bowstrokes in Vienna after 1822 he was evidently unaware. Schindler's known lack of veracity in other matters raises the question whether his assertion that Böhm had endorsed his views can be believed. His wording implies, perhaps, that he had written to Böhm as well as to David; if so, and if Böhm had indeed responded with an endorsement of some kind, it would suggest that Böhm made a distinction between the use of such bowstrokes in virtuoso music and in Classical chamber music (which is very plausible). It would also cast new light on doubts expressed in the early 1840s by the young Joseph Joachim (1831–1907), who was practising Paganini at that time, about whether springing bowstrokes were permissible in Classical chamber music. According to Joachim's colleague, former pupil, and biographer, Andreas Moser (1859–1925), "Mendelssohn freed him from certain violinistic habits and prejudices, e. g. that springing bowings should not be used in Classical compositions" by reportedly responding to his query whether it was appropriate to use them (Mendelssohn's precise words are not reliably preserved) "Always, my boy if it is suitable for the particular place and sounds good."⁷⁰ It is evident that, during his early years, Joachim had gained the impression that those bowstrokes were not stylistically appropriate in Classical repertoire. Might Böhm and David, both of whom used springing bowstrokes in some contexts, have eschewed them in Classical chamber music, or might the question have arisen because one or both *did*, sometimes, use them in that repertoire? David's bowing instructions in his editions of Classical chamber music suggest that he did not expect that kind of bowstroke. His manuscript markings in copies from which he played show evidence of springing bowstrokes in Baroque and contemporary music (which he often specified either with the annotation 'spgd.' [springend] or 'saltato'), but not in Classical works. In the present state of the evidence Böhm's practice cannot be ascertained, but if he did use such bowings in Classical chamber music, it was certainly not until after 1822. In any case, the available sources make it abundantly clear that in the 1840s,

70 Andreas Moser: *Joseph Joachim. Ein Lebensbild* (Berlin, 1898), p. 45. "Auch befreite er ihn von gewissen geigerischen Gewohnheiten und Vorurteilen, so z. B., dass in klassischen Kompositionen kein Springbogen zur Anwendung gebracht werden dürfe. 'Immerzu, mein Junge, wenn es für die betreffende Stelle passt und gut klingt,' lautete Mendelssohns Ansicht."

when Joachim posed his question, many German string players had not yet adopted springing bow-strokes at all.

Schindler concluded his discussion of the comment by the writer in the *Deutsche Musik-Zeitung*, and of the issue of springing bowstrokes in general, with a warning, which suggests that at that date these bowstrokes, though increasingly heard in Classical chamber music, were still not common in orchestral playing:

These old men will tell him that the springing bow is most unnecessary, but also most abhorrent, in *piano* – of course in the quartet. When young violinists read such a ‘conviction’ in a specialist journal [the *Deutsche Musik-Zeitung*], they are all the more encouraged to persist in the wrong use of the bow. Perhaps we will still be surprised by seeing the springing bow manifesting its annoying presence in the symphony; indeed, in the fourth movement of the [Beethoven] Symphony in B flat major, the major-key section in the Scherzo of the one in C minor, the Prometheus Overture, but also places in the works of other Classical composers, it would truly produce a diabolical effect.⁷¹

In orchestral performance, where springing bow-strokes were slower to be accepted than in solo and chamber music, Schindler’s ‘surprise’ was nevertheless soon to become a ‘diabolical’ reality. The general lack of orchestral discipline in most German orchestras (Kassel under Spohr and Leipzig under Ferdinand David were among the exceptions) meant that during the 1840s and 1850s some players, who had evidently fallen under Franco-Belgian influence, had already begun to use springing bowstrokes in some contexts, while others had not. Inconsistent orchestral bowing was complained about as early as 1849, when the virtuoso double-bass player, August Müller (1808–1869) observed in an article “About the work of the musician in the orchestra”:

Staccatos, for example, are so seldom performed uniformly, and it seems to me that, in this regard, a stricter control on the part of the orchestra directors would be entirely justifiable. Light, playful figures are often taken by one violin player with a springing bow, while another uses

a firm bow; this disturbs and damages the effect. Sometimes this is similarly the case with energetic, powerful passages, but especially with those that for a time move in 8th-notes or 16th-notes on a single pitch, which are often used in dramatic music. It is not uncommon to see that one player uses a shorter, livelier, and sharper bow-stroke, as is correct, while another plays broadly, heavily, and without energy.⁷²

Lack of uniform bowing styles in orchestral performance was still a problem in the 1870s, but it is evident that some, perhaps many musicians no longer regarded springing bowstrokes as inappropriate in Beethoven’s orchestral music. After listing deficiencies in performances of works by Wagner and Liszt at the Hamburg Philharmonic Concerts in 1872, a writer in the *Musikalisches Wochenblatt* complained about conflicting bowing in the string section, in the fugato of the second movement of Beethoven’s Seventh Symphony (bb. 183ff) where the staccato notes “were made by the first violins with a springing bowstroke, by the second violins almost at the point of the bow”.⁷³ Presumably both sections followed the style of their leader.

Comments by the violinist Alexander Ritter (1833–1896) in an 1871 article entitled “Something about the duties of a concertmaster”, demonstrate that stylistic distinctions between later 19th-century repertoire and Classical works were still a controversial matter in this respect. He asserted:

A person with refined musical taste will certainly be reluctant to have a violin part, which is almost entirely written in the scherzando style, like that of Nicolai’s “Merry Wives”, performed primarily with short old-fashioned stiff staccato at the tip of the bow, as I heard 8 years ago in Dresden, but will prefer the substitution of the more modern so-called spiccato in the middle of the bow – on the other hand he will know how to prevent this spiccato from being used, as I have unfortunately

71 Schindler: *Quartettspiel*, p. 143. „Diese Alten werden ihm sagen, dass der springende Bogen gerade im Piano am allerunnöthigsten, aber auch am allerabscheulichsten ist – versteht sich im Quartett. Wenn die geigende Jugend eine derlei ‘Ueberzeugung’ in einem Fachblatte lies’t [sic], so wird sie um so mehr angeeifert, bei der falschen Anwendung des Bogens zu verharren. Es steht uns vielleicht gar noch die Ueberraschung bevor, den springenden Bogen auch in der Sinfonie sein Unwesen treiben zu sehen, und wahrlich, der vierte Satz der Sinfonie in B-dur, der Dur-Satz im Scherzo der in C-moll, die Prometheus-Ouverture, aber auch Theile aus Werken der anderen Classiker müssten einen diabolischen Effect hervorbringen.”

72 August Müller: *Ueber das Wirken des Musikers im Orchester*, in: *Neue Zeitschrift für Musik*, 18.11.1849, pp. 217–219, here pp. 218–219. “Staccatos z. B. werden so selten gleichmäßig ausgeführt, und es will mich bedünken, daß in dieser Hinsicht eine schärfere Controle [sic] von Seiten der Orchesterdirectoren ganz an ihrem Platze wäre. Leichte, tändelnde Figuren nimmt gar oft der eine Violinspieler mit springendem Bogen, während der andere den festen Bogen dabei anwendet; das stört und schadet dem Effecte. Das Nämliche ist manchmal der Fall bei energischen, kräftigen Stellen, namentlich aber bei denen, welche sich eine Zeit lang in 8-Theilen oder 16-Theilen auf einem Tone bewegen, die öfters in der dramatischen Musik Anwendung finden. Man sieht dabei nicht selten, daß Dieser mehr kurz, lebhaft und scharf seinen Bogen führt, wie es recht ist, während ein Anderer breit, drückend und ohne Energie spielt.”
73 H.-h.: [Berichte] *Hamburg*, 9. März, in: *Musikalisches Wochenblatt*, 29.3.1872, pp. 218–219, here p. 218. “von den ersten Geigen mit Springbogen, von den zweiten Geigen fast an der Spitze des Bogens gemacht wurden”.

already heard, in the great, weighty sixteenth-note figure in Gluck's overture to "Iphigenia in Aulis".⁷⁴

In Classical chamber music, too, concerns about springing bowstrokes still remained a live issue at that time. A reviewer of chamber concerts including works by Mozart, Beethoven, Schubert, and Mendelssohn in Strassburg in 1872 (clearly motivated partly by German nationalism, after the German annexation of the city in 1871, after the Franco-Prussian War), reported that "Apart from some mannerisms probably left over from French taste – such as inappropriate use of springing bowings and the like – we were quite pleased with the performances."⁷⁵

With the gradual disappearance of musicians who had experienced and remembered the music-making of Beethoven's Vienna and other leading German centres during the early 19th century, however, the relationship between the musical notation of Classical composers from Haydn to Schubert and the performing practices that were associated with it weakened, and finally fell into oblivion. In the last two decades of the 19th century, a few older musicians were still in touch, at second hand, with some of those traditions. The violinist Hermann Schröder (1843–1909), for instance, was still aware in the 1880 that springing bowing, which he called "the light bow", had "spread particularly from the newer French School", but that, as he had evidently been told, "in the old Italian School and particularly in the German up to Louis Spohr, it was employed less. One mostly played the passages that were suitable for this bowstroke with short on-string bowing at the point," but he considered that it "is now an indispensable bowstroke for every violinist."⁷⁶ His

slightly younger colleague Reinhold Jockisch (1848–1906) justified the use of springing bowstrokes even in repertoire where the composers had certainly not envisaged it, arguing: "It ought not always to be seen as a sin against the Holy Ghost if occasionally, even in the works of our Classical masters, at the appropriate place, one sometimes introduces a more modern bowing, especially when one is convinced that this will be more likely to fulfil the composer's intention than his violin-playing contemporaries could have done"; and he went on to suggest that in Mozart's music "where light grace and sparkling humour predominate in his works, the Saltato bow-stroke, which admittedly was not yet known at this master's time, is nevertheless really good to use, indeed according to our present-day taste, is absolutely indispensable."⁷⁷

The 19th century was a period in which notions of tradition and of progress seem often to have been in sharp conflict. These tensions were still felt during the early years of the 20th century, especially in the Berlin Hochschule under the aegis of the ageing Joseph Joachim. As the 1905 Joachim and Moser *Violinschule* (mostly written by Moser, but with Joachim's approval) demonstrates, Joachim was concerned to maintain what he saw as the essential practices of a German tradition in the performance of the Viennese Classical masters. This is most emphatically asserted in Moser's essay on Performance, where he emphasised Joachim's direct descent from the traditions of the "Viotti – Kreutzer – Rode" school (interestingly leaving out Baillot from this list); he referred to Joachim's teacher Joseph Böhm as "a pupil of Rode"⁷⁸ (although Böhm could have had only very few, if any

74 A[lexander] Ritter: *Einiges über Concertmeisterthum*, in: *Musikalisches Wochenblatt* 5.5.1871, pp. 291–295, here p. 293. "Ein geläuteter musikalischer Geschmack wird sich gewiss dagegen sträuben, eine Violinpartie, welche beinahe durchweg im scherzando-Stil geschrieben ist, wie die der Nicholai'schen 'Lustigen Weiber', vorwiegend mit kurzem altmodischem, steifem Staccato an der Spitze des Bogens ausführen zu lassen, wie ich dies noch vor 8 Jahren in Dresden hörte, sondern wird es vorziehen, hierfür das modernere sogenannte Spiccato in der Mitte des Bogens zu substituieren, – wie er andererseits wieder zu verhindern wissen wird, dass dieses Spiccato etwa in der grossartigen, gewichtigen Sechzehntel-Figur in Gluck's Overture zu 'Iphigenia in Aulis' angewendet werde, wie ich dies leider auch schon gehört habe."

75 [Anon.]: [Berichte] *Strassburg i. Elsass*, 30. Januar, in: *Allgemeine musikalische Zeitung*, 14.2.1872, cols 116–117, here col. 116. "Abgesehen von einigen, wohl noch von französischem Geschmacke übrig gebliebenen Manierirtheiten – wie z. B. die ungerechtfertigte Anwendung von Springbogen u. dgl. – haben uns die Leistungen recht erfreut."

76 Hermann Schröder: *Die Kunst des Violinspiels* (Köln, 1887), S. 72. "Der leichte Bogen ist jetzt eine unentbehrliche Strichart für je-

den Geiger, welche sich besonders durch die neuere französische Schule verbreitet hat. In den alten italienischen, besonders in den deutschen Schulen bis zu L. Spohr, wurde sie weniger angewandt. Man spielte die diesem Striche angemessenen Stellen grösstenteils mit kurzen Strichen im liegenden Bogen an der Spitze."

77 Reinhold Jockisch: *Katechismus der Violine und des Violinspiels* (Leipzig, 1900), p. 141. "So darf es auch nicht immer als eine Sünde wider den heiligen Geist angesehen werden, wenn man gelegentlich am rechten Orte selbst in den Werken unserer klassischen Meister einmal eine mehr moderne Strichart anbringt, zumal wenn man die Ueberzeugung hat, die Intention des Autors damit viel eher zu verwirklichen, als es von seiten [sic] seiner geigenden Zeitgenossen geschehen konnte. Aus einem Beispiel von Mozart [...] wurde schon gezeigt, wie der zu dieses Meisters Zeit gewiss noch gar nicht gekannte Saltatostrich in seinem Werken da, wo leichte Grazie und prickelnder Humor vorherrschend sind, doch recht gut zu brauchen, ja nach unserem heutigen Geschmack gar nicht zu entbehren ist."

78 Joseph Joachim and Andreas Moser: *Violinschule* (Berlin, 1905), vol. 3, p. 32. "ein Schüler Rodes".

lessons with Rode),⁷⁹ and claimed that “the treatment of the violin by the masters of instrumental music, from Haydn to Mendelssohn, is rooted in the teaching and technical achievements of that school.”⁸⁰ But, inconsistently, he rejected Spohr’s assertion that spiccato, which was not of course taught in the 1803 *Méthode de violon*, was “not appropriate to the dignity of art.”⁸¹ Furthermore, he misleadingly described Spohr as a ‘Mannheim School’ violinist, presumably on the basis that Spohr studied for about a year in 1802–1803 with Franz Eck (1774–1809/10), whose elder brother and teacher, Johann Friedrich (1767–1838), though first trained in Mannheim, had, in fact, fallen under Viotti’s influence during the 1780s. The decisive influence on Spohr’s early playing style, however, was Rode; after hearing him and closely observing his playing in Brunswick in 1803, Spohr became, in his own words, “probably the truest copy of Rode among young violinists at that time.”⁸² It was doubtless Spohr’s fundamentally ‘Viotti School’ virtuosity, when he performed in Vienna in 1812, that secured his appointment as director of the orchestra at the Theater an der Wien, in which the three Blumenthal brother were among the leading upper string players at that time.⁸³ Perhaps Moser wanted to distance Spohr, with his dismissal of springing bowstrokes (which Joachim employed) from the pedigree of the Classical performance tradition that Joachim was perceived to preserve.

The tension between tradition and progress in the 19th century was decisively resolved in favour of progress by the modernist revolutionaries of the early 20th century. As Carl Flesch declared in 1923: “In the past decades, all the arts have undergone tremendous changes, so that it only seems natural if musical interpretation is influenced and adapted to contemporary

feelings.”⁸⁴ By the middle of the 20th century, musicians had almost entirely lost contact with any genuine Classical performing traditions. Minos E. Dounias (1900–1962), a pupil of Moser, shared the highly questionable belief of the general editors of the *Neue Mozart Ausgabe* that Mozart intended two different signs for staccato, and he associated the supposedly different notation with different bowstrokes. Echoing Reinhold Jockisch, he stated in his introduction to volume VI/16: “the staccato wedge requires a short on-the-string stroke, but for the staccato dot, regardless of whether in *p* or *f*, we must use a more or less feathered spiccato, which we definitely cannot dispense with in performing Mozart’s string music.”⁸⁵ This manner of performance was by that stage so deeply ingrained that all knowledge of earlier practice seems to have been forgotten, and the springing bowstroke was seen not only as indispensable, but also, in a sense, as ‘authentic’.

The extensive use of springing bowstrokes in the music of the 18th and early 19th century remains firmly entrenched in string teaching at the present day. Individual musicians are, of course entitled to make their own artistic choices, just as Flesch did, without reference to historical evidence of a composers’ expectations. Current research, however, of which a small but significant portion is presented here, makes it clear beyond reasonable doubt, that the bowing style presently seen as standard, both by modern- and period-instrument string players, for performing the chamber and orchestral music of Viennese Classical composers has absolutely no historical foundation in the practice of that period. Much of the still dominant 20th-century belief that the composer’s intentions are best realised by maximum fidelity to the score, is undermined by serious misunderstanding of what the notation was expected to convey to the performer. This is just one instance, but a significant one, which can fundamentally change the character of the music in performance.

79 This has been persuasively demonstrated in Johannes Gebauer: *Der Klassikervortrag. Joseph Joachims Bach- und Beethovenvortrag und die Interpretationspraxis des 19. Jahrhunderts*, Diss., Universität Bern, 2017, section 3.1.1 (= *Veröffentlichungen des Beethoven-Hauses Bonn*, Reihe IV, Schriften zur Beethoven-Forschung, ed. Christine Siegert; print in prep.), pp. 127ff.

80 Joachim and Moser: *Violinschule*, vol. 3, p. 32. “daß die Behandlung der Geige, die ihr die Meister der Instrumentalmusik, von Haydn bis Mendelssohn, angedeihen ließen, in der Lehre und den technischen Errungenschaften jener Schule wurzelt.”

81 *Ibid.*, p. 12. “eine windbeutelige, der Würde der Kunst nicht angemessene Strichart”.

82 Louis Spohr: *Selbstbiographie* (Cassel & Göttingen, 1860), vol. 1, p. 67. “wohl unter allen damaligen jungen Geigern die getreueste Copie von Rode.”

83 Blumenthal: *Kurzgefasste theoretisch-praktische Violin Schule* is fundamentally a translation of the Baillot, Rode, Kreutzer *Méthode de violon*; and the compositions of all three brothers unmistakably reflect that style.

84 Carl Flesch: *Die Kunst des Violinspiels* (Berlin, 1923), vol. 1, p. 30. “In den letzten Jahrzehnten haben alle Künste gewaltige Wandlungen durchgemacht, so daß es nur natürlich erscheint, wenn auch die musikalische Interpretation von zeitgenössischem Empfinden beeinflusst wird und sich ihm anpaßt.”

85 *Neue Mozart Ausgabe* VI/16: *Sonaten für Orgel und Orchester*, ed. Minos E. Dounias (Kassel, 1957), p. IX. “Gesetzt, dass der Staccatokeil [...] einen kurzen, an der Saite liegenden Strich verlangt, so dürfen wir für den Staccatopunkt, gleichviel, ob im *p* oder im *f*, einen mehr oder weniger federnden Springbogen annehmen, den man beim Vortrag Mozartscher Streichmusik überhaupt nicht entbehren kann.”

EDITIONS OF BEETHOVEN SONATAS FOR PIANO AND VIOLIN BY 19TH-CENTURY MUSICIANS

(Clive Brown)

The performing editions by 19th-century musicians that have been consulted during preparation of the Performing Practice Commentary, in addition to editions and writings about performance from Beethoven's own time, are listed below, in order of publication. Where there was a separate editor for piano, the violinist editor is given first. An edition (Wiener Neustadt, Wedl, 1883) by Jacob Dont (1815–1888), whose father, the cellist Joseph Valentin Dont, his first teacher, was a close colleague of Beethoven, has very unfortunately been impossible to locate, despite years of searching.

The following notes locate each of the editors in historical context.

1. Ferdinand David

(Leipzig, Peters, 1868 plate numbers 4899, 4926); revised edition (Leipzig, Peters, c. 1885, plate number 6531).

See CHASE <http://mhm.hud.ac.uk/chase/view/edition/264/> for the complexities of the various versions of David's edition.

From 1823 to 1824, Ferdinand David (1810–1873) studied in Kassel with Spohr (who was friendly with Beethoven during his time as second Kapellmeister at the Theater an der Wien between 1812 and 1815). David became Mendelssohn's close friend, then his colleague as leader of the Gewandhaus Orchestra from 1835 and violin professor at the Leipzig Conservatorium from its foundation in 1843.

In 1863 David published his *Violinschule*, which was the first important treatise to attempt an assimilation of newer French bowing practices into a German context. There is no evidence, however, that he envisaged the application of those practices in his editions of Viennese Classical chamber music, only in certain virtuoso repertoires and in contemporary music.

His bowing instructions in the edition seem largely to indicate a style similar to Spohr's, with the execution of short separate notes in the middle and upper half of the bow, mostly on the string, but perhaps occasionally with something similar to what he calls a "hopping" [hüpfend] bowstroke in his *Violinschule*, for passages of separate, rapid notes, where the elasticity of the stick is utilised, but without the bow-hair leav-

ing the string.⁸⁶ His fingering is not comprehensive and seems to take much for granted, such as the use of open strings and harmonics, which can often be inferred from the left-hand position.

The evidence of his surviving personal copies, with comprehensive handwritten markings, indicates that in his own performances he probably used more sophisticated fingering and varied bowing than the rather basic technical guidance in the edition.⁸⁷ The piano part is essentially that of the Breitkopf & Härtel *Vollständige Ausgabe*, which he and Carl Reinecke had helped to edit.

The unattributed revision of David's edition, issued in the decade after his death, made many changes to bowing, slurs, staccato marks and fingering. The bowing changes result in the upper part of the bow being used somewhat less, and fewer instances of slurred staccato or short notes being hooked into a bowstroke. It is unlikely that they were David's own revisions; they seem to reflect the practices of a younger generation. This version of David's edition, with its unattributed revisions, seems to have formed the basis for Joachim's, Halir's, and Seybold's markings.

David's violin parts (original and anonymously revised) can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/264/>

The piano and violin parts of the original edition are also accessible on IMSLP: [https://imslp.org/wiki/Sonaten_f%C3%BCr_Pianoforte_und_Violine_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Sonaten_f%C3%BCr_Pianoforte_und_Violine_(Beethoven%2C_Ludwig_van))

2. Jean Delphin Alard / Louis Diémer (Paris: Heugel, c. 1868)

Jean Delphin Alard (1815–1888) studied at the Paris Conservatoire from 1827 with François Antoine Habeneck (1781–1849). He became Pierre Baillot's successor as professor at the Conservatoire in 1843 and published his *École du violon, Méthode complète et progressive à l'usage du Conservatoire* in 1844. Louis Diémer (1843–1919) studied at the Paris Conservatoire and became a professor there in 1888. His piano parts include detailed fingering. Their edition, part of Alard's much larger *Les maîtres classiques du violon*, is one of the few to contain metronome marks. For most movements, these are distinctly slower than those provided in sources with a Viennese connection. An increasing

⁸⁶ David: *Violinschule*, vol. 2, p. 38.

⁸⁷ See Clive Brown: "Ferdinand David as editor" <http://mhm.hud.ac.uk/chase/article/ferdinand-david-as-editor-clive-brown/>.

use of vibrato was already associated with French and Franco-Belgian violinists from the 1840s onwards, but the numerous open strings and natural harmonics marked in Alard's edition demonstrate beyond doubt that, like Charles de Bériot (1802–1870), he still envisaged a fundamentally pure, vibrato-free sound as the normal tone of the instrument, with nuance and colour provided by varied bow pressure and occasional expressive vibrato; in fact, his *École* teaches portamento, but does not teach vibrato at all.⁸⁸

Alard's approach to bowing, however, is fundamentally different from David's and the earlier German violinists. In the General Comments (Observations générales) preceding each volume of *Les Maîtres classiques*, a paragraph headed 'Of separate bowstrokes' (Du Détaché) states: "Whenever there are no [staccato] dots, the notes are to be executed with the bow on the string. On the contrary with dots, it will be in the middle of the bow, what is called *sautillé*".⁸⁹ On the other hand, the application of the instructions in his General Comments to his Beethoven editions is questionable, since in op. 30 no. 2 he marked both dots and vertical strokes for staccato which have no relationship with the articulation marks in the Breitkopf & Härtel *Vollständige* [...] *Ausgabe*, even adding them on notes that have no staccato marks in any source; and in other sonatas he frequently fails to extend Beethoven's staccato marks at the beginning of a passage to the following notes. It is also clear from his use of $\cap$ and $\vee$ that some passages with staccato marks cannot have been envisaged with an elastic bowstroke.

Alard's editions can be accessed on Gallica at <https://catalogue.bnf.fr/ark:/12148/cb42839780b>

3. Friedrich Grützmacher

(arranged for cello) (Leipzig, Breitkopf & Härtel, 1874)

Friedrich Grützmacher (1832–1903) became a protégé of Ferdinand David in 1848, and shortly afterwards his colleague in the Leipzig Gewandhaus Orchestra, at the Conservatorium and in the Gewandhaus String Quartet. He moved to Dresden in 1860 as first cellist of

the orchestra and, later, became a teacher at the Dresden Conservatorium. He was also a much-travelled soloist, considered by some to be the Joachim of the cello.⁹⁰

Wilhelm Joseph von Wasielewski (1822–1896), who knew him personally, observed: "In Grützmacher's playing were happily united the endowments of a finished mastery of complex technical difficulties and a delicate manner of expression, more especially in the rendering of *Cantilena*. He is not only a virtuoso of the first rank, but also an excellent interpreter of classical chamber music. For this latter qualification the foundation had already been laid by a careful musical education under his father's roof, to which Friedrich Schneider [1786–1853] had substantially contributed."⁹¹

Grützmacher's edition includes an extensively adapted piano part and is interesting for its regular marking of turns at the end of trills where Beethoven did not bother to notate them. The cello parts can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/1575/>

4. Edmund Singer / Wilhelm Speidel (Stuttgart, Cotta, 1887)

Edmund Singer (1831–1912), after initial studies in Budapest, was, like Dont and Joachim, a pupil of Joseph Böhm in Vienna, after which he also spent a year at the Paris Conservatoire (1845), which was perhaps decisive, especially for his approach to bowing. Despite having studied with Böhm at the same time as Joachim, their editions suggest a quite different style of playing. Singer succeeded Joachim as Liszt's Konzertmeister in Weimar in 1856 and from 1861 to 1902 worked in Stuttgart as Hofkonzertmeister and taught at the Conservatorium. Wilhelm Speidel (1826–1899) studied in Munich from 1842 with Ignaz Lachner (1807–1895), a

88 See Charles de Bériot: *Méthode de violon* (Paris, [1858]), especially part 3, pp. 220ff. Also Clive Brown: "Singing and string playing in comparison: instructions for the technical and artistic employment of portamento and vibrato in Charles de Bériot's *Méthode de violon*," in: *Zwischen schöpferischer Individualität und künstlerischer Selbstverleugnung*, ed. Claudio Bacciagaluppi, Roman Brotbeck and Anselm Gerhard (Schliengen, 2009), pp. 83–108.

89 "Tous les fois qu'il n'aura pas de points, il s'exécutera l'archet sur la corde. Au contraire avec des points, ce sera du milieu de l'archet, ce qu'on nomme *sautillé*."

90 See Kate Bennett Wadsworth: 'Precisely marked in the tradition of the composer': the performing editions of Friedrich Grützmacher, PhD diss. University of Leeds, 2017, p. 56.

91 Cited from Wilhelm Joseph von Wasielewski: *The Violoncello and its History*, trans. Isabella S. E. Stigand (New York, 1894), p. 127. "In dem Spiel Grützmachers waren die Vorzüge vollendeter Beherrschung der kompliziertesten technischen Schwierigkeiten und feinsinniger Ausdrucksweise, namentlich auch bezüglich des Kantilenenvortrages, in glücklicher Weise miteinander vereinigt. Er war indessen nicht nur ein Virtuoso ersten Ranges, sondern auch ein vorzüglicher Interpret der klassischen Kammermusik. Zur letzteren Eigenschaft wurde der Grund schon im elterlichen Hause durch eine sorgsame musikalische Erziehung gelegt, bei welcher Friedrich Schneider wesentlich mitgewirkt hatte." Wilhelm Joseph von Wasielewski: *Das Violoncell und seine Geschichte*, 2nd edition, ed. Waldemar von Wasielewski (Leipzig, 1911), pp. 140f.

member of the Schubert circle. He taught at the Stuttgart Conservatorium from 1857. Their edition, which was published as “edited and precisely marked up especially for use in music conservatories” (“Insbesondere zum Gebrauch in Konservatorien für Musik revidiert und genau bezeichnet”), provides metronome marks, which generally reflect a somewhat slower concept of Beethoven performance than the metronome marks of Moscheles and Czerny. The edition also has many added performance instructions, explanations of ornaments, marks of expression and touch, including *tranquillo*, *espressivo*, *leggiero* and so on. Not all of these will have a connection with Beethoven’s time, but they provide fascinating insights into a mid-19th-century approach to the sonatas, which differs very substantially from 20th- and early-21st-century mainstream practice.

The violin parts are annotated with the following symbols:

V	Hinaufstrich	
⌞	Herunterstrich	
Fr.	Frosch	} des Bogens.
Sp.	Spitze	
M.	Mitte	
—	Rutschen (gleiten).	
<i>restez</i>	in der Lage bleiben.	
’	Zeichen für eine kurze Pause.	
–	Gehalten.	
I ^a	E-	} Saite.
II ^a	A-	
III ^a	D-	
IV ^a	G.	

The edition is particularly informative for its marking of portamento fingering and the portamento symbol —, which specifies sliding in places where it is not obvious from the fingering (especially between bowstrokes). Singer’s use of portamento may have been more extensive than that of most violinists of Beethoven’s time, perhaps representing one end of a spectrum, while the more restrained employment of expressive shifts in David’s and Joachim’s editions represents the opposite end. His fingerings indicate very restrained use of vibrato. Speidel’s piano parts are extensively fingered.

Singer’s violin parts can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/635/>

5. Friedrich Hermann / Carl Reinecke (Leipzig, Breitkopf & Härtel, 1890)

Friedrich Hermann (1828–1907), a pupil of Ferdinand David from 1843, was also his colleague in Leipzig in the Gewandhaus Orchestra, the Gewandhaus chamber ensembles, and from 1848 a professor at the Conservatorium. His *Violin-Schule* (Leipzig, Peters, c. 1879) is clearly in the classic German tradition, with its emphasis on firm, on-string bowstrokes; the numerous exercises contain examples of figurations and rhythms with separate and slurred notes, which all correspond with types used by Beethoven. Like Spohr and David, he gives clear instructions showing that except for longer notes and slurred figures, the bow is used mostly in the upper half. He devotes only a single exercise near the end of the method (No. 128) to “Exercises for the springing and throwing way of bowing.” [“Übungen für Stricharten mit springendem und mit werfendem Bogen”]

Carl Reinecke (1824–1910), as well as being a noted composer and conductor, was one of the most respected classical pianists in Germany. He was encouraged by Mendelssohn and, particularly admired by Schumann. His perceived authority as a faithful preserver of Classical traditions in Mozart and Beethoven performance was considerable. From 1860 he worked in Leipzig as conductor of the Gewandhaus Orchestra and professor of composition and piano at the Conservatorium; his long-term association there with Moscheles may have given him particular insights into early-19th-century Viennese performing practices. He was also one of the editors of the Breitkopf & Härtel *Vollständige Ausgabe* of Beethoven’s works. His playing of Classical repertoire is preserved on piano rolls.⁹²

Hermann’s marking of the violin part is practical, with limited expressive fingering. Reinecke provides extensive fingerings and amplification of legato markings. Their edition is also notable for its addition of turns at the end of trills where Beethoven did not notate them.

Hermann’s violin parts can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/458/>

The score and parts can be accessed on IMSLP: [https://imslp.org/wiki/Sonaten_f%C3%BCr_Pianoforte_und_Violine_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Sonaten_f%C3%BCr_Pianoforte_und_Violine_(Beethoven%2C_Ludwig_van))

92 See Sebastian Bausch: “Die Idee des Componisten ins Leben rufen” – Personalstil und Geschichtsbewusstsein in der akademischen Interpretationspraxis des 19. Jahrhunderts im Umfeld des Leipziger Konservatoriums, PhD Diss Universität Bern (forthcoming).

6. Adolph Brodsky / Max Vogrich
(New York, Schirmer, 1894)

Adolph Brodsky (1851–1929), born in Russia, studied at the Vienna Conservatorium with Joseph Hellmesberger Sr (1828–1893) from 1860 and was 2nd violin in the Hellmesberger Quartet for a few years before moving to Moscow in 1873. From 1883 to 1891 he was a leading figure in Leipzig where he formed the Brodsky Quartet. Elisabeth von Herzogenberg, however, criticised him to Brahms in 1885 for his excessive use of vibrato and portamento in Brahms' Violin Concerto.⁹³ The later part of his career was spent in New York (1891–1895), where he edited the Beethoven Sonatas, and Manchester (1895–1929).

Max Vogrich (1852–1916), born in the Austrian Empire, studied at the Leipzig Conservatorium under Moscheles and Reinecke. After extensive concert tours he moved to New York in the late 1880s.

Brodsky's fingering is quite traditional, still with many open strings and harmonics. Vogrich, like several other editors provides additional indications of legato and quite detailed fingering.

Brodsky's violin parts can be accessed on CHASE:
<http://mhm.hud.ac.uk/chase/view/edition/110/>

7. Joseph Joachim (Leipzig, Peters, 1901)

Following preliminary studies in Budapest, Joseph Joachim (1831–1907) went to Vienna in 1839 and, after brief study with Georg Hellmesberger Sr (1800–1873), became a pupil of Joseph Böhm. In 1843, he was mentored by Mendelssohn in Leipzig and took consultation lessons with Ferdinand David, subsequently becoming his colleague in the Gewandhaus orchestra and chamber ensembles. His subsequent career took him to Weimar, where he worked with Liszt, to Hannover, and then to Berlin, where he held a leading position in the Hochschule and in the musical life of the city, especially as leader of the Joachim Quartet, until his death. From the time of his London performance of Beethoven's Violin Concerto under Mendelssohn in 1844, he also became an almost annual visitor to London and had his own quartet there. His reputation as a masterful performer of Beethoven was unrivalled. Hugo Heermann recalled: "I felt deeply that through Joachim I was truly initiated into the ultimate secrets

of chamber music playing – one really heard the murmurings of the source when Joachim with his quartet played Haydn, Mozart, or Beethoven. As well as his brilliant gifts he also had the great good fortune to have spent three of the youthful years in which his whole artistry was developed in the most intimate contact in Vienna with that Josef [sic] Böhm, who with Beethoven had, from the manuscripts, given the composer's last quartets their first transformation into sound. I grasped ever more clearly and consciously the task that German violinists had to solve in the meaningful shaping of the chamber compositions of the mighty great masters, that inexhaustible musical world, which in those days had so few listeners."⁹⁴

Joachim's edition, however, is very reticently marked and can give little impression of how he performed the music; a leading feature of his playing was spontaneity, and until late in life he was a very reluctant editor.⁹⁵ In this edition, he seems even more concerned to present a clean text with minimal bowing and fingering than David, many of whose markings he adopted, than to preserve an interpretation. As with David's edition, the piano part is essentially that of the Breitkopf & Härtel *Vollständige, kritisch durchgesehene überall berechnigte Ausgabe*. Joachim's five 1903 recordings reveal a very striking disparity between the musical notation and his performance of it, especially with regard to rhythmic freedom. The biography of Joachim by his colleague and former student Andreas Moser, and the Joachim and Moser *Violinschule* of 1905 indicate that although Joachim deplored the bowing practices of later Franco-Belgian players, his own approach to bowing reflected the influence of the French and Franco-Belgian practices that had been developed

94 Hugo Heermann: *Meine Lebenserinnerungen* (Leipzig, 1935), ed. Günther Emig (Niederstetten 2014, Kindle ebook Location 372. "Zutiefst empfand ich es, daß ich durch Joachim in Wahrheit in die letzten Geheimnisse des kammernusikalischen Musizierens eingeführt wurde – man hörte wirklich die Quelle rauschen, wenn Joachim mit seinem Quartett Haydn, Mozart oder Beethoven spielte. Joachim hatte eben neben seiner genialen Begabung noch das große Glück gehabt, drei sein ganzes Künstlertum aufbauende Jugendjahre im innigsten musikalischen Kontakt mit seinem Lehrer erlebt zu haben, jenem Josef Böhm in Wien, der mit Beethoven dessen letzte Quartette aus dem Manuskript erstmals zum Erklingen gebracht hatte. Immer klarer und bewußter erfaßte ich, welche Aufgabe es gerade für den deutschen Geiger zu lösen galt in der verständnisgetragenen Gestaltung der Kammernusikwerke der gewaltigen Großmeister, jener unerschöpflichen musikalischen Welt, die sich in der damaligen Zeit noch so wenig Hörern wirklich erschlossen hatte."

95 See Clive Brown: "Joseph Joachim as editor" <http://mhm.hud.ac.uk/chase/article/joseph-joachim-as-editor-clive-brown/>.

93 Clive Brown: "String Performing Practice," in: Brown, Peres Da Costa, Bennett Wadsworth: *Performance Practices in Johannes Brahms' Chamber Music* (Kassel, 2015), p. 11.

and gradually disseminated in the 1830 and 1840s.⁹⁶ In particular, his use of springing bowstrokes in the middle and lower half of the bow, which was not taught in the classic Viotti School treatises, seems to have owed much to that influence.⁹⁷ With Böhm, Joachim had studied ‘brilliant’ French repertoire, virtuoso music by Heinrich Wilhelm Ernst and Josef Mayseder, and the caprices of Paganini, cultivating a formidable technique that gave him, by the age of 14, the ability to tackle the most difficult violin music of the day. Aware of the prevalent view among German violinists in the 1830s and 1840s that “in Classical compositions no springing bowstroke should be used” [“dass in klassischen Kompositionen, kein Springbogen zur Anwendung gebracht werden dürfe”] (Moser, classified this among “violinistic habits and prejudices” [“geigerische Gewohnheiten und Vorurteile”]), he reportedly asked Mendelssohn whether he could employ it in that repertoire and received the pragmatic advice to use it “if it is suitable for the specific place and sounds well.”⁹⁸

Joachim’s edition in its original state is currently unavailable online. Some rather questionable alterations were made after Joachim’s death by Moser, and this version of the edition, which is the most commonly circulated one, is referred to in the Commentary below as Joachim-revised.

The violin parts of the revised edition are accessible on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/499/>

8. Arnold Rosé

(Wien, Universal, 1901)

Arnold Rosé’s (1863–1946) career was largely centred in Vienna, where he studied with Carl Heissler (1823–1878), a pupil of Georg Hellmesberger Sr. He was celebrated as a soloist and especially as a chamber music player, as leader of the Rosé String Quartet. He was also, for many years, concertmaster of the Vienna Philharmonic Orchestra until he was compelled, as a Jew, to flee to London after Hitler’s annexation of Austria. Rosé’s recordings reveal a very different style of playing from those of Joachim and Joachim’s pupils Marie

⁹⁶ See Clive Brown: “The decline of the 19th-century School of Violin Playing,” <http://mhm.hud.ac.uk/chase/article/the-decline-of-the-19th-century-german-school-of-violin-playing-clive-brown/>.

⁹⁷ For an extensive and stimulating appraisal of Joachim’s aesthetics see Johannes Gebauer: *Der Klassikervortrag*.

⁹⁸ Moser, *Joseph Joachim*, p. 45. “wenn es für die betreffende Stelle passt und gut klingt”

Soldat (1863–1955) and Karl Klingler (1879–1971); in his solo recordings he used much more vibrato, though in recordings with the Rosé Quartet, vibrato is less prominent. His expectations for the use of vibrato are suggested in his edition by avoidance of the open strings and natural harmonics that appear in most of the editions by older violinists. His edition, however, still indicates considerable use of portamento.

Rosé’s violin parts can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/edition/585/>

9. Carl Halir

(Braunschweig, Litolf, 1905)

Carl Halir (Karel Halíř, 1859–1909) studied with Antonín Bennewitz (1833–1926) in Prague and Joseph Joachim in Berlin. He became second violin in Joachim’s Berlin quartet in 1897, but he also had a successful independent career as soloist and chamber music player. His edition follows closely in the David, Joachim tradition, but he provides many more additional markings, particularly to supplement articulation and dynamics. In this respect, his edition complements Joachim’s with information about the kinds of practices typical of Joachim’s close colleagues. It is notable that Halir used unconventional slurrings in the piano parts, which he also edited, resembling the method developed in Hugo Riemann’s (1849–1919) phrasing editions.

Halir’s violin parts can be accessed at: <http://mhm.hud.ac.uk/chase/view/edition/394/>

10. Fritz Kreisler

(Mainz and London, Schott / Augener, 1911)

Fritz Kreisler (1875–1962) studied first at the Vienna Conservatorium from 1882 to 1885 with Joseph Hellmesberger Jr (1855–1907) before going to the Paris Conservatoire, where he studied with Lambert Massart (1811–1892), a pupil of Rodolphe Kreutzer, until 1887. It was there that he developed his characteristic ‘continuous’ vibrato, which he recalled as an intensification of practices developed by Henryk Wieniawski and Eugène Ysaÿe.⁹⁹ His edition shares with Rosé’s a general, but not total avoidance of open strings and natural harmonics. His 1935 recordings of the sonatas reveal that he still used some of the traditional harmonics. His tempos were generally much slower than those supplied by Czerny and Moscheles.

⁹⁹ Louis Paul Lockner: *Fritz Kreisler* (London, 1951), p. 19.

Kreisler's violin parts can be accessed at: <http://mhm.hud.ac.uk/chase/view/edition/525/>

11. Leopold Auer / Rudolph Ganz
(New York, Fischer, 1917)

Leopold Auer (1845–1930) studied with Jacob Dont in Vienna from 1856. In 1861 he attended Alard's classes in Paris. It seems only to have been two years spent with Joachim in Hannover that, in his own words, "opened before my eyes horizons of that greater art of which until then I had lived in ignorance."¹⁰⁰ It is not surprising therefore that his edition reveals many similarities with Joachim's; but it is more detailed in its bowing and fingering, and contains additional performance instructions. Rudolph Ganz (1877–1972), who was also a cellist and conductor, studied piano first with Robert Freund (1852–1936) who had studied with Moscheles.

Auer's violin parts can be accessed on CHASE: <http://mhm.hud.ac.uk/chase/view/work/307/>

12. Arthur Seybold
(Hamburg, Benjamin, 1919)

Arthur Seybold (1868–1948) studied at the Hamburg Conservatorium. He joined the Meiningen Orchestra in 1890. Thereafter he concentrated on violin teaching and published a method entitled *Das neue System* in 1913. His edition relies very heavily on the anonymously-revised version of David's edition, following it in almost every detail. He adds many natural harmonics, however, that are only implied in the David editions, revealing a very conservative German approach to vibrato.

Seybold's edition can be accessed on IMSLP (included on the locations for individual sonatas).

METRONOME MARKS AND TEMPO

Beethoven left no metronome marks for his Sonatas for Piano and Violin. Here, and in the online Performing Practice Commentary, at the beginning of each movement, tempos in analogous movements of works for which the composer gave metronome marks are considered.¹⁰¹ A list of metronome marks from 19th-

¹⁰⁰ Leopold Auer: *My Long Life in Music* (New York, 1923), p. 63.

¹⁰¹ For a more extensive consideration of the early metronome

century sources of the violin sonatas is also included, in which they are identified as follows:

Haslinger

Sämtliche Werke von L. van Beethoven (Mit Angaben der Tempobezeichnungen nach Mälzl's Metronom) (Vienna, Tobias Haslinger, 1828–).

Metronome marks intended to preserve a reliable performing tradition, were included in this ultimately incomplete collected edition of Beethoven's works, which was initiated in the year after Beethoven's death. They were to be provided, according to the prospectus for the edition, by Beethoven's close colleagues Carl Czerny, Ignaz Schuppanzigh, and Carl Holz (1798–1858). No information was given about who supplied the marks for which pieces. Moscheles, however, in his English translation of Schindler's Beethoven biography stated, in relation to his metronome marks for Beethoven's piano sonatas, "the tempi that I have ventured to give differ very slightly from those affixed to Haslinger's Vienna edition, by Carl Czerny, whom I consider a competent authority in the matter."¹⁰² It is not clear whether Moscheles referred only to the sonatas for piano solo, which will surely have been supplied by Czerny, or also to the sonatas with an accompanying instrument, for which there may possibly have been input from the violinists Schuppanzigh (who died, however, in 1830) and Holz. A later issue of the edition includes some changes to metronome marks, which are identified below as Haslinger 2.

Moscheles-Cramer

Moscheles (ed.): *Beethoven's Works. Complete Edition* (London, J. B. Cramer, Addison & Beale, [1834–1839]).¹⁰³

Moscheles wrote: "I hope I may be permitted to state, that in superintending for Messrs. Cramer & Co the new edition of his works, and in metronomizing the several compositions, I have not merely listened to my own musical feelings, but have been guided by my recollections of what I gathered from Beethoven's own playing, and that of the Baroness Ertmann, whom I have heard perform many of his works in his

marks in editions associated with Ignaz Moscheles and Carl Czerny see Noorduyn: *Beethoven's Tempo Indications*, pp. 36–46. Also Marten Noorduyn: "Re-examining Czerny's and Moscheles's Metronome Marks for Beethoven's Piano Sonatas," in: *Nineteenth-Century Music Review*, vol. 15 (2017), pp. 209–235.

¹⁰² Anton Schindler, trans. and ed. Ignaz Moscheles: *Life of Beethoven* (Boston, n.d.), p. 145 f.n.

¹⁰³ Alan Tyson: "Moscheles and His 'Complete Edition' of Beethoven," in: *The Music Review* xxv (1964), pp. 136–141.

presence, and to his entire satisfaction, at the musical meetings [at Czerny's] alluded to by Schindler in this work (p. 73) and Mr. Zmeskall's. In some of the quick movements, I have purposely refrained from giving way to that rapidity of piano-forte execution, so largely developed at the present time."¹⁰⁴ The last comment is curious, since Moscheles' tempos are, in general, the fastest of all.

Moscheles-Meyer

Further editions (probably based on the London edition), primarily of Beethoven's piano sonatas, were published with metronome marks attributed to Moscheles. According to the research literature, the publishing house G. M. Meyer in Braunschweig printed, among others, an edition of the Violin Sonata op. 23. No copy could be accessed for this publication; these metronome marks are therefore given here from a secondary source.¹⁰⁵

Czerny-Vortrag

Carl Czerny: *Die Kunst des Vortrags der ältern und neuen Claviercompositionen oder Die Fortschritte bis zur neuesten Zeit. Supplement oder 4te Theil zur grossen Pianoforte-Schule* (Vienna, A. Diabelli, [1846]).

Metronome marks are given for most of Beethoven's instrumental works that include the piano. Gustav Nottebohm, who knew Czerny, commented: "These indications, though not of authentic validity, can still lay claim to a certain trustworthiness, especially for those works, which we know Czerny either heard played by Beethoven or studied under his instruction. Czerny claims (on page 35 and 121 [in the fourth volume of his Piano School op. 500]) that he tried to represent the tempo that Beethoven himself took to the best of his memory. Anyone who knew Czerny personally, who had the opportunity to observe his nature, which was above all directed towards the practical, will believe him capable of impressing firmly on his memory a tempo that he had heard, and will have noticed the certainty that he had in such outwardly tangible musical matters."¹⁰⁶ As discussed in the commentaries, however, some of his markings seem to represent a later opinion, conditioned by changing performance conditions.

¹⁰⁴ Schindler, trans. and ed. Moscheles: *Life of Beethoven*, p. 145 f.n.

¹⁰⁵ See Herbert Seifert: "Czernys und Moscheles' Metronomisierungen von Beethovens Werken für Klavier," in: *Studien zur Musikwissenschaft* 34 (1983), pp. 66 and 77.

¹⁰⁶ Gustav Nottebohm: *Beethoveniana* (Leipzig, 1872), p. 136.

Czerny-Simrock

Sonates pour le Piano, composées ... par Louis van Beethoven. Edition revue, corrigée, metronomisée et doigtée par Ch. Czerny (Bonn, Simrock [1856–1868]).

A few metronome marks for the sonatas with violin were also included in this edition.

Alard/Diémer

École classique concertante[.] Oeuvres complètes de Haydn[.] Mozart[.] Beethoven (Paris, Heugel [c. 1868–1870]).

The metronome marks in this edition are generally much slower than those from German sources.

Speidel/Singer

Sonaten für Pianoforte und Violine von Ludwig van Beethoven. Insbesondere zum Gebrauch in Konservatorien für Musik revidiert und genau bezeichnet von Wilhelm Speidel und Edmund Singer [...] (Stuttgart, J. G. Cotta, 1887)

Many of the markings in this edition, especially for faster movements, are distinctly slower than Haslinger, Moscheles, and Czerny.

Kreisler/Rupp

These are derived from the recordings made by Kreisler with pianist Franz Rupp in 1935. They show some striking similarities to those in the Alard/Diémer edition.

* * *

For each movement of the ten Sonatas for Piano and Violin, the metronome markings given in the above sources are evaluated in relation to Beethoven's tempo conventions and his own metronome marks for other works. The quotations that immediately follow the list of historical metronome marks for each movement come from Carl Czerny: *Die Kunst des Vortrags. Pianoforte-Schule op. 500*, vol. 4 (Vienna, [1846]), pp. 77ff., from which the Czerny-Vortrag metronome marks are also taken.

ABBREVIATIONS

- AG** (Alte Gesamtausgabe/old collected edition) *Vollständige, kritisch durchgesehene überall berechnigte Ausgabe* (Leipzig, Breitkopf und Härtel, 1862–1865)
BW *Beethoven Werke*, Abteilung V, ed. Sieghard Brandenburg (München, Henle, 1974)
VI Violin
Pno Piano
rh Piano right hand
lh Piano left hand

Bar numbers and positions in the bar are indicated as follows: 25ix indicates bar 25 note 9. Grace-notes and other notes in small type are not counted in the numbering.

References to “Reading between the lines of Beethoven’s notation/Beethovens Notation – zwischen den Zeilen gelesen” (in the edition) are given in the following manner: (5/c/ii). This indicates Part 5, Section c, Sub-section 2. References to “Piano Techniques” (available only in this online Commentary) are similarly given as follows: (PT: 1/a/ii).

CORRECTIONS TO THE PRINTED FIRST EDITION OF BA 9014/BA9015

Op. 24 violin parts and violin part in the score: Rondo b. 29 n. 8 *sf*; b. 37 n. 7 *sf*

Op. 24 violin parts and violin part in the score: Rondo b. 36 n. iii *sf* in the first edition, but probably erroneous (see Critical Report [new entry: 36iii VI The 1st edition has *sf*, but this is probably an engraver’s error. It does not correspond with the equivalent place in 159 and in neither bar is there a corresponding *sf* in Pno; nor does the similar figure in 34 and 157 have *sf*. It was omitted in **AG**.)

Op. 47 violin parts and violin part in the score: Andante b. 75 n. 1 delete *sf*

COMMENTARY

SONATAS OPUS 12

The ambiguity of slurring, staccato, and occasionally dynamics in the first edition, especially in the separate violin part, indicates that all performances (apart, perhaps, from those taking place with the participation of the composer or under his supervision) must have depended to a considerable extent on the instincts and choices of the performers, who would certainly have needed to interpret the notation to a much greater extent than we are accustomed to do today. Only with the appearance of **AG** in the 1860s was there a more consistent, though not always source-critically dependable text. In the case of sonatas for which the sole source was the first edition, the editors were obliged to make choices based on their own musical judgment, and even where Beethoven's autographs, or corrected copies exist, his intention for the notation is often indeterminable. There is, therefore, no entirely reliable text. This tells us much about the composer's expectations for the notation and for its execution. His priorities were: 1) pitches, note lengths, and tempo terms; 2) dynamics; 3) articulation (legato, portato, staccato). The latter, however, was only partially and often very ambiguously indicated. Even when Beethoven corrected copyists' scores or proofs, it is evident that he frequently overlooked mistakes.

Opus 12, No. 1

Allegro con brio

Tempo

Allegro con brio, as used by Beethoven in works for which he gave metronome marks, indicates a very rapid tempo, just short of *Allegro molto*. Analogous *Allegro con brio* movements containing a similar quantity of 16th-notes, for which Beethoven supplied metronome marks, are the Second Symphony op. 36/i (♩ = 100), and the String Quartet op. 95/i (♩ = 92). Moscheles' marking is probably very close to what Beethoven would have given for this movement; his and Czerny's marking are significantly faster than has become conventional during the past century and a half.

The op. 12 Sonatas were not included in the incomplete 1828 – c. 1834 Haslinger collected edition.

Moscheles-Cramer	♩ = 92
Czerny-Vortrag	♩ = 88
Czerny-Simrock	♩ = 88
Alard/Diémer	♩ = 152
Speidel/Singer	♩ = 76
Kreisler/Rupp	♩ = c. 69–72

Czerny advised: "The impetus always powerful and decided. In the second part [i.e. after the double bar] the eighths very legato and crescendo when they rise. The following passage, deriving from the first bars of the opening theme, very light and short. The triplet accompaniment in both hands very soft, legato but clear and speaking. The whole very lively, merry and brilliant."¹⁰⁷

1–4. VI: It is likely that many violinists of Beethoven's time would have taken each of the broken-chord figures that follow the opening chord ♯, analogous with instructions in 18th- and 19th-century sources to use ♯ repeatedly for a succession of chords, even where these follow one another without a break. At anything like the tempos indicated by Czerny and Moscheles, which will surely have been intended to apply to the opening even if a more relaxed tempo were taken in some later passages, there will have been little difference between these figures and the rapidly arpeggiated opening chord, especially because such upbeat figures were generally played somewhat later and more rapidly than notated. David marked ♯ on each figure, but in David-revised the ♯ signs were removed. Brodsky marked all the ascending figures ∨ and the descending ones ♯; other early editors took them alternately ♯ and ∨.

1–4. Pno: Pianists of Beethoven's time would almost certainly have given brilliance to the opening chord in 1 (and other similar instances) by making a tight arpeggiation (notes almost together) from lowest note to highest note, holding down the chord for its full length. Singer and Speidel mark tenuto (5/c/ii). Beethoven would have expected the notes in the broken chord figures here and elsewhere throughout the movement to be overheld (4/a/ii).

107 "Die Bewegung stets kräftig und entschieden. Im 2ten Theile die Achteln sehr *legato* und beim Aufsteigen anschwellend. Die nachfolgende, aus den ersten Takten des Thema gebildete Passage leicht und kurz. Die Triolenbegleitung der beiden Hände sehr sanft, *legato* aber deutlich und sprechend. Das Ganze sehr lebhaft, heiter und brilliant."

- 5i.** Pno: The position of *p* in the first edition is questionable. Since VI is clearly marked with *p* on ii, it seems unlikely that Beethoven expected a *subito p* in Pno.
- 5iii.** VI: Violinists of Beethoven's time will most likely have remained in 1st position here, but the use of harmonics in such contexts is also well documented in early-19th-century sources and would have been a plausible choice at a time, when little or no vibrato was expected. Alard marks a harmonic. Most editors made no specific recommendation for fingering.
- 5ii–iii, 7ii–iii, 142ii–iii, 144ii–iii.** VI: At this date Beethoven may have assumed a slurred execution without the necessity of marking it. This is strongly implied by the notation of the equivalent figure in both VI and Pno in bb. 106–120, where the upbeat is given as a grace-note, which, even without a marked slur, was *always* expected to be slurred to its following note (4/c/i). The use of slurring in many passages where none is marked, was certainly envisaged in Viennese string music of this period. None of the editors supplement Beethoven's notation, but in the absence of staccato, and by analogy with the related figure in Pno, which has a slur (13, 15, 17, 154, though missing in 150, 152), a legato execution was surely expected.
- 5–11, 13–18, 27–31, 142–148.** Pno, VI: Beethoven's slurs coincide with the phrase units, but they were evidently conceived as indicating a continuous, seamless legato, since at 142–148 Pno has a single long slur. Nevertheless, Beethoven would scarcely have expected a skilled performer to play the successive 8th-notes rhythmically exactly, but to add subtle inequality, perhaps lingering on harmonically significant notes. The early piano editors including Reinecke, Speidel, Vogrich, and Ganz mark a continuous slur from 5–11; **AG** and most editors mark continuous Pno slurring from 6–11. Beethoven's Pno slurs might indicate over-legato touch and sustaining of notes that belong to a single harmony (4/a/ii).
- 5–20, 30, 33, 34, 37, 38, 71, 77–81, 100f, 142–157, 158, 159, 225f.** Pno: All chords (apart from very short or marked staccato) could be swiftly arpeggiated (5/c/iii; PT: 1/a).
- 10ii, 147ii.** VI: The purpose of the staccato mark here is debatable (4/c/ii). A significant shortening of the note in this context seems improbable. It may perhaps have been intended merely to emphasise that this note was not tied across the barline, as the previous one was; an analogous use of staccato marks on long notes where ties are present can be seen in the final movement of Mozart's Symphony No. 41 b. 84ff. On the other hand, the staccato mark may have implied a light accent, so that the bow change is clearly audible. It evidently troubled 19th-century editors: David, Joachim, Auer, Halir, Rosé, Seybold replace the dot with a tenuto line, Singer with a line over dot, Kreisler omitted the staccato mark altogether and played a full-length note in his 1935 recording.
- 12.** VI: The short slurs, necessitated by the repeated note, may imply a nuanced performance with greater agogic accentuation of the first note, with the others slightly hurried (2/a).
- 14, 16, 18, 151, 153 and 155.** Pno: Beethoven probably intended legato for the descending arpeggio figures. Diémer, Reinecke, Halir, and Vogrich add slurs. Halir, however, adds dots under the slurs.
- 15, 152.** Pno: The first note of the grace-note turn aligned with the bass (5/a).
- 17–18.** VI: The one-bar slurs of the 1st edition probably represent Beethoven's notational intention, for the sake of an effective *crescendo*, and execution of the staccato note on 19i in the middle of the bow. **AG** and many later editions, including **BW**, however, print a two-bar slur by analogy with the preceding passage.
- 19.** rh: The turn should probably start on the upper auxiliary and be left as late as possible so as to be appended to ii (5/b/i).
- 21, 23, 25.** VI: Although **AG** (following the 1st edition) has a slur over all eight 16ths, which probably correctly represents Beethoven's intention for the notation, David's edition (followed by Joachim, Auer, Halir, Rosé, and Kreisler) marks the first note staccato and begins the slur on the second 16th; this is followed in some piano parts.
lh: Given that Beethoven slurred the corresponding violin figurations, it is curious that he did not slur the lh, though he surely expected legato. Some early editors add slurs from the second 16th, matching their violinist colleagues' treatment of the slurs.
- 21–24.** Pno: Beethoven probably expected the descending broken chords to be played legato, overholding as many notes as possible to create ample resonance (4/a/ii). Some early editors added slurs. Speidel marks 21ii–22xvi *leggero* but also indicates sustaining pedal throughout.
- 26.** VI: David, followed by all except Alard and Brodsky,

marks separate bows for the 16ths. There is no textual justification for this in the sources. Although such liberties, for the sake of an effective delivery, were typical of the period, as they would have been in the early 19th century. Separate bows, however, seem unlikely at anything like the rapid tempo marked by Moscheles and Czerny, which was almost certainly close to what Beethoven envisaged.

28iii–viii. VI: Some editors indicate half position, a probable choice for an early-19th-century violinist; others go to 3rd position.

31i. VI: Early-19th-century violinists would probably have used the open E-string. All the editions except Auer mark 0, which is completely unproblematic with a gut string, but would need more careful management with a metal string.

35, 39. Pno: Asynchrony in which rh ii is played slightly after lh would give the melody note special prominence (5/c/ii; PT: 1/b).

42i. VI: A harmonic would probably have been used by most violinists of Beethoven's time, as marked or implied in almost all the editions.

43–50, 168–175. Pno, VI: In addition to legato, Beethoven's slurs probably imply a nuanced performance with the first note of each slur slightly lengthened and the following notes accelerated somewhat to make up the time (2/a). Halir added tenuto lines on Pno 43 iii, 44 i and v, 45 i and v and 46 i perhaps indicating agogic nuance, but, curiously, he did not mark them in the corresponding passage in VI 47–50. Given the change of character and the fact that the accompaniment (43–44 and 47–48) is momentarily silent, the tempo might be slightly slackened here. Interestingly, Speidel marked a continuous slur from 43ii–45viii but also added *espressivo* in 43 (as Singer did in VI at 47), perhaps implying both a nuanced style (with occasional agogic accents) and a slightly broader tempo.

47. Pno: Given Beethoven's *p*, the chord might be arpeggiated somewhat more slowly and gently than 1i (5/c/ii).

49. Pno: The portato signifies that the chords should be played with only a slight separation almost legato and invites very slight arpeggiation from lowest to highest note as recommended by Moscheles in his Studies op. 70 (1827) (4/b/i).

50–54. Pno: Beethoven's articulation in VI 54–57, suggests a similar pattern here, though it is likely that he expected the passage to be predominantly legato. The early editors give a range of stimulating

solutions. Speidel marks *espressivo* which may indicate both a slower tempo and agogic accentuation of the highest notes. Halir adds tenuto lines to his unusual slurring patterns (perhaps suggesting agogics) on 51 iii, 52 i and vii, and 54 i. Ganz marks the passage *non troppo legato*.

50i–ii. VI: David and Joachim give no fingering and presumably envisaged 1–0 on the A-string; a likely choice for early-19th-century performers. Many might also have gone to 3rd position on 49viii, as do several of the editors.

51i, 176i. VI: Alard and Halir mark a harmonic, others seem to have expected 1st position. Both were distinct possibilities for early-19th-century performers.

51–53, 176–178. VI: In this passage the *sfs* are surely within a *piano* dynamic; at this period in his output Beethoven did not yet use *sfp* (as he did for instance in the Scherzo of op. 96) to specify accents within *piano*; he generally used *sfp* only where a previously *forte* dynamic was followed by *piano*. This was recognised by 19th-century violinists: Singer provides a footnote: "The whole passage light and *p*, the *sf* not too strong".¹⁰⁸ Hermann marks *sfp* instead of *sf*, Auer adds *p* before the first *sf*, and Halir not only marks *p* but also changes the *sfs* to $\rhd$.

55–57. VI: It is probable that a bowing in the upper half was envisaged. All the editors except Brodsky, who marks $\vee$ for 51i, seem to have expected $\rhd$, but it is clear from David's and Singer's marking of up-bow staccato in 55f after the slurs on the triplets (removed in David revised), that they began that passage near the point of the bow. Singer also marks five successive up-bows from 53iii–54iv. At the tempos suggested by Moscheles and Czerny, most early-19th-century violinists would probably have executed the passage with short, on-string strokes in the upper half of the bow.

56iv–vi. VI: Most violinists in Beethoven's time and throughout the 19th century would have executed all three notes with the 1st finger; a procedure condemned in the 20th century by Carl Flesch.

58–70, 183–195. Pno: In addition to legato, the slurred broken-chord figures imply overholding (of those notes that form stable harmonies) to create resonance (4/a/ii); this might also be aided by judicious use of the sustaining pedal (PT: 3/c). Beethoven's two-bar slur groupings (retained by most early editors) do not necessarily have implications for nuance

108 "Die ganze Stelle leicht und *p*, die *sf* nicht zu stark."

or phrasing. **AG**, Diémer, Reinecke, Halir, Vogrich indicated legato, marking various lengths of slurs.

59, 63, 65, 67, 69, 184, 188, 190, 192, 194. VI: The 16ths immediately before the barline have neither a staccato mark nor a slur to the following note. Like the upbeat 16ths in 5ii–iii, 7 etc., it is very likely that violinists of the time would have slurred them. Beethoven's expectation that this was obvious may be strengthened by the curious notation employed in Pno in 65 where, for notational convenience, he indicates a grace-note after the barline, rather than a 16th before it. In any case, the 16ths were probably expected to be played lightly, and later than their notated position, like pre-beat grace-notes.

61, 186. VI: In such contexts, where slurring was envisaged, it was often unmarked. The turn itself, of course, requires a slur, but Beethoven surely did not expect it to be separated from the main notes, which it connects. **AG** merely adds a slur over the grace-notes themselves (but see the Critical Report for 186). The 19th-century violinist editors, apparently for reasons of convenient bow division, indicate a bow change after the turn.

64, 66, 189, 191. VI: Harmonics may well have been used here by early 19th-century violinists; they are marked by Alard, Halir, Seybold. David and Joachim, who provide no fingering, very likely envisaged them. In 64 and 189 it could be effective to begin the note as a harmonic and then to increase finger pressure, perhaps applying an accelerating vibrato to support the *crescendo* (5/c/iv).

63–70, 184–193. VI, Pno: The 16th-note upbeats in both instruments and the grace-note in Pno in 65 are clearly intended to have the same effect. Since the grace-note was conventionally expected to be slurred to its main-note, Beethoven probably expected all these upbeats to be slurred.

71–73, 75–78, 196–198, 200–203. Pno, VI: The expressive character of the slurred pairs of quarter-notes suggests a nuanced treatment, with the first note stronger and longer and the second shortened and softer (2/a). A slight slackening of tempo would certainly be in keeping with Beethoven's *decresc.* in 72, 76, 197 and 201. Speidel marks a tenuto on rh ii in 71–73 and 78, and VI ii in 75–77 implying a somewhat lengthened note, as well as *etwas zurückhaltend* (somewhat slowing down) at Pno 71 and VI 75, and *smorzando* (dying away) in Pno 78. Halir suggests a nuanced performance with tenuto lines implying agogic lengthening on the first of each slurred pair,

as well as $\lessgtr$ with the apex on the first of each slurred pair in Pno 71–73 and 78 and parallel passages. In VI 75–77 Halir marks tenuto lines under slurs for the three 8th-notes preceding the slurred pairs of quarter-notes (also in parallel passages) perhaps implying broadening. Rosé marks VI iii–v in 75–77 with tenuto lines, perhaps also implying broadening of tempo. Kreisler and Rupp (1935) make a distinct slowing-down in the passage from here until 83/208, as indicated by Speidel/Singer.

71ii–73i, 196ii–198i. VI: Several editors envisaged portamento effects, most notably Singer, who indicated them in both places on the rising figure. Many marked a harmonic g^1 in 197. These would not have been unusual fingerings in Beethoven's Vienna (5/c/iii).

75ii–iv, i–iii in 76 and 77, 200ii–iv, i–iii in 201 and 202. VI: Early-19th-century violinists might either have used separate bows or slurred staccato/portato. David, Alard, Joachim mark slurs over dots; Halir and Rosé mark tenuto lines under slurs.

77i. VI: A harmonic would be a very likely option. Alard, Brodsky, Halir, Kreisler mark one.

79–81, 204–206. Pno: Beethoven surely expected the legato 8th-note figurations to be played in a nuanced fashion, perhaps lingering on the first note (dissonant with the underlying harmony) of each sighing figure (2/a): rh 79 and 80 iv–v and vi–vii, 81 iv–v and vi–vii, 82 i–ii, iii–iv, v–vi. Halir changes Beethoven's slurs to bring out the sighs, giving occasional tenuto lines that suggest agogic accentuation. Ganz marks $\lessgtr$, suggesting agogic nuance on rh iv–vii in 79 and 80, and *espr.* in 81. Beethoven may well also have expected a gradual return to tempo with *cresc.* (if the tempo had slackened in the previous passage). Speidel marks *poco a poco in tempo* at 79 to compensate for his earlier *etwas zurückhaltend* at 71.

81f, 206f. VI: Beethoven's intention was surely for a connected legato (see Critical Report for 82 and 207), with or without bow change. All editors except Alard and Hermann chose to change bow after 82ii/207ii to sustain an effective *forte*.

83i, 208i. VI: The change of dynamic might well be enhanced by a harmonic. Alard marks one.

83f, 208f. Pno, VI: The trill was probably expected to commence on the upper auxiliary note, since the previous passage ends with the trill's main note (5/b/ii). Ganz marks an upper auxiliary with a dotted line aligning it with the bass note. Reinecke, Speidel,

however, mark 2–3 fingering indicating a main-note start, a practice that became more common in the second half of the 19th century. The trill in VI at 85 and 210 was probably also expected to begin with the upper note.

87f. VI: For the significance of the staccato marks see note to 10ii above; here too the 19th-century editions contain similar editorial markings.

87–90. Pno: According to Czerny, chords that are short should not be arpeggiated, though it is likely that he did not consider very tight (almost imperceptible) spreading of notes, which would enhance energy, to be arpeggiation (5/c/ii). Beethoven may not have expected these chords to sound extremely short, but simply separated from each other and perhaps accented in the way that a violinist of Beethoven's era would employ a sharp, on-string stroke. Speidel and Halir mark each chord in 87–88 with staccato dots and tenuto lines, and Rosé adds > in both rh and VI on 87 ii and 88 i and ii.

91–92, 216–217. Pno: Beethoven surely expected legato, perhaps with a slight quickening of pace in line with his *cresc.* and the music's character. Diémer, Reinecke, and Vogrich add slurs.

93, 95, 97. Pno: The first note of the grace-note arpeggio should probably be aligned with the lh chord, which might also be tightly arpeggiated enhancing the effect of *sf* while avoiding harshness (5/c/ii, PT: 1/a).

94, 96, 219, 221. VI: Almost all editors change bow after the tied note, but at the rapid speed almost certainly envisaged by Beethoven, this would be unnecessary.

96f. VI: No editor before Kreisler suggests half position; the others either marked or assumed sliding the 1st finger for the d# and g#, in the typical 18th- and 19th-century manner.

99, 223f. VI: The quarter-notes with staccato marks were certainly not intended to be played too short (surely not with a thrown stroke near the frog), merely with a powerful slightly separated *détaché* (indicated here in the edited part with tenuto lines and staccato marks).

107f, 115f, 119f, 123f. VI: Although the slurs in the separate violin part of the 1st edition never cross the barline, the equivalent slurs in the more carefully marked piano part do, and it seems unlikely that Beethoven intended a difference. **AG** extended these slurs across the barline and this was followed by all the 19th-century editors except Alard

and Brodsky. For the performance of < > see 3/b/v. Speidel and Singer mark *espressivo* and Halir adds many more < > in the VI part.

110ii, 114ii, 118ii, 122ii. VI: Although Pno consistently has grace-notes in 108, 112, 116, 120, VI has one only in 106. Whether through Beethoven's, a copyist's, or an engraver's oversight, it is very likely that they were omitted in error. In any case, the addition of a very rapid grace-note in those circumstances is effective, and it would have been well within the remit of a late-18th-century performer to add one.

114ii, 118ii. VI: A harmonic, as marked by Alard, Auer, Brodsky, would have been a plausible late-18th-century choice here.

126–136. VI: The slurring in the carelessly-engraved violin part of the 1st edition may well be inaccurate. Alard and Joachim make no changes; but it seems highly unlikely they played it thus in practice, since it would be difficult to avoid inappropriate accentuation on the staccato 8th-notes. All other editors suggest changes. David, Auer, Seybold, Kreisler articulate the staccato note in the same bow as the following slur; Hermann, Singer, Brodsky, Halir, Rosé include the staccato note in the preceding slur. The latter, which may be close to Beethoven's intended slurring, seems a very credible solution, since Pno consistently slurs across the barline except in 130, 134. For the performance of < > see 3/b/v.

157i. VI: Almost all editors take this note with the 3rd finger. A 3rd-finger harmonic was marked by Alard.

163–166. Pno: All octaves not marked staccato might be tightly broken to enhance energy, a practice noticeable in sources such as Cipriani Potter's mid-19th-century editions of piano sonatas by Mozart and Beethoven (5/c/ii).

164f. VI: The majority of editors remain in 1st position using an open D-string; Alard, Singer, Halir, however, mark the passage in 3rd position, after a 4th-finger harmonic on the last note of the preceding bar.

171f. VI: Most violinists of Beethoven's time are likely to have favoured 1st position; Alard, Singer, Brodsky, Rosé mark the passage on the A-string.

Thema con Variazioni

Andante con moto

Tempo

For the 2/4 *Andante con moto* of the String Quartet op. 18 no. 3 Beethoven gave the metronome mark ♩ = 92, but that movement has a considerable number of 32nd

notes, which may explain the somewhat faster tempo suggested by Moscheles and Czerny for the theme of this movement which contains no 32nds, though there are many in Variation 2. Although Kreisler plays the whole movement at an almost constant tempo, there is no reason to think that Beethoven would have expected this; Variation 2 might be a little slower and Variation 3 somewhat faster. For Variation 3, in fact, Moscheles gives a considerably faster tempo, while Rosé marks *poco più mosso*, and both indicate *tempo 1°* for Variation 4.

	Theme	Var. 3
Moscheles-Cramer	♩ = 108	♩ = 138
Czerny-Vortrag	♩ = 108	
Czerny-Simrock	♩ = 104	
Alard/Diémer	♩ = 92	
Speidel/Singer	♩ = 96	
Kreisler/Rupp	♩ = 92	

Czerny advised that “The theme should be moderately slow and the beautiful melody nicely expressive.”¹⁰⁹

1–8. Pno: The phrase structure of the theme is 2+2+4 bars. Although Beethoven marked an initial *p*, he undoubtedly required the pianist to make varying shades of dynamics, which would at times be enhanced by gentle ebb and flow of tempo and flexible placement of all notes. In addition, a sophisticated application of arpeggiation and asynchrony would result in a ‘beautiful’ and stylish interpretation; an over-strict adherence to the notation would undoubtedly have seemed inartistic to Beethoven and his contemporaries, as would an exaggeratedly mannered one.

Given the *dolce* character of the theme (Halir marks rh *dolce*), a moderately fast arpeggiation of 1i and swifter arpeggiation of 2i (or perhaps a swift arpeggiation of lh with rh notes played together and slightly after lh) is appropriate for an *sf* accent without causing harshness of tone (PT: 1/a). This will naturally give rise to a rhythmically flexible rendering of important melody notes. Halir marks a tenuto line on rh 1i possibly indicating agogic lengthening. A crescendo through 1 and diminuendo through 2 is indicated by Speidel and Halir; and rh 2ii–iii could be altered to a dotted figure (long/short). To render the portato chords in 3 expressively, each rh chord might be played very slightly arpeggiated, or the rh chord might be played slightly after the corresponding lh note, which will give rise to a gentle long/short

109 “Das Thema mässig langsam, und die schöne Melodie wohl ausgedrückt.”

expressive inequality of rhythm (4/b/i). Halir marks a tenuto line on 3i suggesting agogic accentuation. For 4i two alternatives offer stylish possibilities: 1) play the bottom lh note on the beat and other lh and rh notes unarpeggiated slightly after, or 2) swiftly arpeggiate both hands from bottom note to top note (5/c/ii and PT: 1/a), 4iii unarpeggiated and softer than 4i, and 4iv gently arpeggiated. Additionally, a slight crescendo through 3 and a corresponding diminuendo through 4 (as marked by Speidel and Halir) is musically effective. This could be enhanced with subtle tempo inflection. Beethoven may have intended 4 to continue with portato articulation as suggested by Ganz.

In bars 5–8 each downbeat can be played with rh slightly after lh, perhaps with the longest delay at the height of the phrase on 7i, thereby enhancing the expression of the major 7th interval (PT: 1/a). In 5 and 6, rh iv could be played slightly after lh (4/b/i). Additionally, 5i–7ii might be played slightly crescendo and with forward momentum, and 7iii–8 dying away and easing momentum. Speidel marks *poco cresc.* at the end of 5 and $\rhd$ in the second half of 7. Similarly, Halir marks $\rhd$ from the end of 5 to 7i, then 7ii *f* followed by $\rhd$ until the end of 8. The final chord in 8 unarpeggiated.

8–16. VI: The natural instinct of 19th-century violinists was to take upbeats $\vee$; this, however, brings out the *sf* in 10 on $\vee$, the portato in 11 $\blacksquare$, and the cadential appoggiatura in 12 $\vee$. The traditional ‘rule of down bow’ on strong beats was already challenged by Tartini and other 18th-century violinists. As commented in 1798, in an announcement of the 15th reprinting of J. B. Cartier’s edition of Corelli’s Sonatas op. 5: “it is a mistake to believe that it is always necessary to use an up-bow on an upbeat and a down-bow when playing the strong beat of the bar.”¹¹⁰ Three editors (Alard, Brodsky, Halir) chose to begin $\blacksquare$. More significant is the division between those who sought to retain the colour of particular strings, with the concomitant use of portamento, and those who preferred a simpler, more direct character, by remaining in 1st position throughout. The former includes Alard, Singer, Auer, Brodsky, Halir, Rosé, Kreisler; the latter David, Joachim, who mark no fingering, and Hermann, Seybold, who mark some open strings.

110 Quoted in Lionel de La Laurencie: *L’école française de violon, de Lully à Viotti; études d’histoire et d’esthétique* (Paris, 1923) vol. II, p. 314. “C’est une erreur de croire qu’il faille toujours pousser l’archet au levé, ou le tirer en frappant la mesure.”

The older mainstream German players, therefore, seem to have favoured a simpler treatment of the melody in this respect, though whether in their own practice they used this straightforward fingering is indeterminable. Some late-18th-century violinists were already making considerable use of expressive portamento (5/c/iii).

The earlier editors evidently expected little or no vibrato; Alard, Singer, Brodsky mark a harmonic on the *sf* in 10 and Alard, Singer also in 12 (5/c/iv).

8–16, 23, 29–32. Pno: In addition to legato, the slurs in rh invite overholding of notes belonging to a single harmony (4/a/ii). To enhance texture and expression, the lh octaves might be swiftly arpeggiated according to individual taste, and asynchrony between rh and lh would be musically effective for example on first beats of measures and at moments of strong dissonance (PT 1/b). The 16th-notes in rh will gain expressive effect through rhythmic inflection, lingering on notes of harmonic or hierarchical importance and moving more quickly through less important ones. An exact rendition of the notated rhythms would undoubtedly have been considered “correct”, but rigid and unsophisticated to musicians of Beethoven’s era (2/b).

17–18, 25–26. Pno: Chords marked staccato should generally be unarpeggiated (5/c/ii); chords marked portato could be very slightly arpeggiated (4/b/i).

19–25, 27–28. Pno: In a similar manner to bar 4 of the theme, the chords could be arpeggiated in various ways.

21–22, 29–30. Pno: In addition to dynamic nuance, the double hairpin $\lessgtr$ might signify a slight hastening towards and lingering at the apex (22i and 30i) and a return to tempo afterwards (3/b/v).

24–25. Pno: The turn sign over the barline should surely be realised lightly, with an upper-note start (5/b/1). Reinecke writes out the effect as a quintuplet turn starting on the main note, but no doubt expected a rhythmically flexible rendering.

20, 28. Pno, VI: The *rinf/rf* is probably Beethoven’s intention, despite Pno having *sf* in the 1st edition at 28 (see Critical Report). Following immediately from *cresc.*, it was probably intended as an instruction to intensify the crescendo all the way to the third quarter-note beat, which, however, as the resolution of an appoggiatura, was probably expected to be somewhat quieter (3/b/ii). **AG**, however, changed *rinf/rf* to *sf* in both places, and this was followed in all the performing editions.

24–32. VI: In the second part of the theme some editors (David, Joachim, Auer) maintain 1st position until 29; most, however, favour the A- and D-strings throughout, with Singer even explicitly marking a portamento between bow strokes from 27iv–28i. All shift 1–1 from 29ii–iii, except Rosé, who shifts 3–3 from iii–iv. A harmonic is marked on 31v by all except David and Joachim, who probably considered it obvious.

27f. VI: The portamento between the bowstrokes is a plausible late-18th-/early-19th-century vocal effect, intensifying the legato and the crescendo. If used, it should probably be left late and made fairly rapidly.

Var. 1

Czerny suggested that one should play the first variation “with feeling, but not slower.”¹¹¹

Pno: A singing execution is apt for this variation. Reinecke marks *dolce*; Speidel marks *cantabile*. While Beethoven’s overall dynamic mark is *p*, he undoubtedly expected subtle dynamic inflection to enhance the character and undulation of the melody. Speidel’s, Vogrich’s, and Halir’s additional dynamic marks may provide inspiration. In the same way as the main theme, passages of smaller-value notes should be rhythmically inflected. Halir marks tenuto lines on the first of each group of demisemiquavers in 46 and 47 presumably signifying agogic inflection. All chords in lh should be arpeggiated, those marked *sf* in 37 and 38 could be swiftly so, while others more slowly according to mood and textural needs (5/c/ii). Asynchrony between important melody notes and bass would undoubtedly have been a requirement of a sweet or singing style in Beethoven’s era (3/d/i; 5/c/ii; PT: 1/b).

VI: Singer’s additional dynamics suggest the kind of natural inflections with which a sensitive 19th-century violinist would have supported the piano’s elaboration of the melody.

34. Pno: The first note of the grace-note turn should surely be aligned with lh (5/b/i).

34–35, 36–37. Pno: The turn, over the bar line, should be realised in the same way as 24–25. The $\rhd$ in 34 rh iii–iv and vii–viii perhaps invites asynchrony between melody and bass on iii and vii.

39. Pno: The slurred 16th-note pairs could be inflected, the first longer than the second (2/b). The short trill signs might be realised as a *Schneller* comprising

111 “mit Gefühl, aber nicht langsamer.”

three notes in the order main/upper auxiliary/main (5/a/iv).

40, 48. Pno: It is self-evident that the first note in rh be played with more emphasis than the second: Speidel marks the first with >; Halir with a tenuto line.

41. Pno: Beethoven's *sf* invites both a sharp accent and a slight delay of rh ii after the corresponding note in lh (PT: 1/b).

44. Pno: The grace-note in rh indicates a lower-auxiliary start to the trill which should be aligned with the bass (5/b/ii).

45–47. Pno: The first of each group of four slurred 32nd-notes in rh might be given slight emphasis and agogic nuance to bring out the expressive dissonance (2/a). In 46 and 47 Halir marks the first of each group with a tenuto line.

Var. 2

Here Czerny suggested: "The 2nd Variation light, *piano*, short staccato in the bass and everything appropriately corresponding with the brilliant violin variation."¹¹²

As Czerny advises, all Pno bass notes (octaves) marked with dots should be played as short staccato, and therefore probably not arpeggiated. In rh the slurred broken chords can be overheld as far as possible to enhance resonance and to obviate the need for sustaining pedal (4/a/ii).

51. Vl: Several later editors (Hermann, Brodsky, Halir, Kreisler) mark a harmonic for the e³. Alard, David and Joachim, who mark no fingering, probably considered this obvious, as many violinists of Beethoven's time would have done.

52i–ii. Vl: Many editors, from David and Alard onwards, mark 4–4, which was a common expressive fingering in the early 19th century.

55xi–xii. Vl: All except Alard and Brodsky, who break the slur, change the finger between these two notes, all 2–4 except Singer (2–3); this too would have been a quite normal expressive fingering in Beethoven's time. Examples can be seen in Rode's 14th Caprice (b. 1) and Kreutzer's 10th *Étude*; it is also taught in Spohr's *Violinschule* (p. 175f.).

58i. Vl: All except Auer, Halir, and Kreisler employ the open string.

58–60. Pno: The lh octaves not marked staccato might be swiftly arpeggiated (5/c/ii). In 60, asynchrony with

rh played slightly after lh would add much to the expression with a softening effect that both contrasts with the *sf* on rhii and enhances the > (5/c/ii; PT: 1/b).

64. Pno: The final chord unarpeggiated (5/c/ii).

Var. 3

Czerny advised: "In the 3rd Variation every second bar *ff* and with Pedal. The whole bright and hard."¹¹³ Czerny's word "grell", translated here as "bright" could also mean strident, grating, or harsh.

Given Czerny's description it is conceivable that Beethoven expected a somewhat faster tempo. This would correspond with Moscheles' additional metro-nome mark and Rosé's *poco più mosso*.

64f. Vl: ♯ for the upbeat is virtually inevitable here and is marked by all except Alard, who probably considered it too obvious to indicate.

65f. Pno: All broken chords not marked with staccato dots could be executed with notes overheld to create resonance, which may be aided by subtle use of the sustaining pedal (4/a/ii). Diémer and Speidel add slurs to all broken chords.

65, 67. Vl: All remain in 1st position, as Beethoven probably expected, except Alard and Singer, who introduce shifts for tonal and expressive purposes.

66f. Pno: The first note of the grace-note slide should be aligned with the bass, but as far as possible the main note should receive the accent (5/a/iv). Beethoven may have intended a decrescendo to *p* through the bar as suggested by Halir, who marks >, instead of a subito *p* in the following bar.

69f. Pno: The effect of the lh octaves marked *sf* can be particularly enlivened by very quick and almost imperceptible arpeggiation (5/c/ii).

71f. Pno: For the syncopated figure on rh ii marked *sf* (which appears as an octave in 71 but as single note in later occurrences), slight asynchrony with the corresponding bass will produce heightened energy (5/c/ii).

72f, 74f, 88f. Vl: Two approaches to the execution of the *crescendo* half-notes are illustrated by the two earliest editions. David, evidently executing the 16th-note triplets in the upper half of the bow, includes a slurred staccato ♯ on the last two notes to permit *V* from near the point for the subito *p crescendo*; Alard and others, evidently playing the 16ths lower down

¹¹² "Die 2te Variation leicht, *piano*, den Bass kurz abgestossen, und alles mit der brillanten Violin-Variation wohl übereinstimmend."

¹¹³ "In der 3ten Variation jeder zweite Takt *ff* und mit Pedal. Das Ganze grell und hart."

the bow, execute the half-note m and retake for the next bar, but with an unavoidably longer break. Only Seybold adopts David's solution. Kreisler's recording contains breaks of almost an 8th-note.

76f. Pno: Whether Beethoven expected the sustaining pedal to be employed to make the rh octaves sound legato is unclear. Of the early editors, only Ganz marks pedal throughout such bars. If the choice is not to use sustaining pedal, which might accord with Czerny's description, then gentle (moderately slow) arpeggiation of the rh octaves will create a sustaining effect.

76f. Pno: The rh chord will be greatly energised by a very quick, strident arpeggiation (5/c/ii).

77f. Pno: The rh chords could be sharply accented and played without arpeggiation. However, very slight asynchrony with rh played after lh will enhance the gruffness of the *sf* (5/c/ii).

85f, 93f. Vl: The staccato triplet 16ths naturally suggest a springing bowstroke to modern players, but it seems very unlikely that any early violinist would have considered such a stroke here. Auer and Halir even mark tenuto lines throughout these bars. Starting with a short stroke near the point, the violinist would broaden the bowstroke until using a substantial proportion of the bow by the end of the *crescendo*.

90, 92. Vl: Only Rosé offers a fingering that avoids shifting, or using the same finger for pairs of adjacent semitones; he marks the passage to start in 2nd position, contracting to 1st on iv. Others start in 3rd and either provide no guidance thereafter, or offer various solutions involving the use of the same finger consecutively. It is possible that a few violinists of Beethoven's time might have employed Rosé's fingering; such fingerings are rarely encountered in music of that period, however, although Spohr occasionally indicates similarly sophisticated fingering in the chromatic passages that abound in his compositions.

Var. 4

Czerny recommended: "The 4th Variation gentle and calm, the bass significant."¹¹⁴

Beethoven's *dolce* may have suggested a fast, light bow to the violinist and to the pianist gentle arpeggiation of all rh chords unless marked staccato. It may

also have encouraged the violinist to use higher positions on the lower strings, and harmonics, as indicated by many of the 19th-century editors. If the tempo of the previous variation was faster, there would probably have been a return to the opening tempo, as indicated by Rosé, or perhaps an even slower tempo. Beethoven will have expected a sophisticated and individual dynamic shaping beyond his more general markings. Halir's suggestions may provide inspiration.

97–100. Vl: Alard, Hermann, Singer use the D-string and with a harmonic on 98ii; David, Joachim, Seybold mark nothing. Rosé, Kreisler evidently expected vibrato.

101i–ii. Vl: A harmonic is marked by Alard, Singer.

103, 111, 135. Pno, Vl: In addition to a dynamic effect, the < > might indicate a slight lingering at the apex (3/b/v).

104ii, 112ii. Vl: Alard, Singer, Joachim, Auer, Seybold mark a harmonic, which involves sliding the 4th finger from the $\text{d}^\sharp$. It is implied in David and Hermann. Only the later violinists Brodsky, Halir, Rosé, Kreisler, who tended to favour a lower finger for the $\text{d}^\sharp$, perhaps to facilitate vibrato, employed 4th or 5th position and a stopped e^3 .

104, 108, 112, 116, 124. Pno: The chords on rh ii unarpeggiated (3/c/ii).

113f. Pno: All rh chords marked *sf* can be further energised with a very swift arpeggiation (5/c/ii; PT: 1/a).

117–119. Vl: The majority of editors mark a harmonic for the d^2 in 119 (Alard and Singer also for the one in 117). Singer's fingering is typically rich in portamento implications with the last three notes of 117 taken with the 3rd finger and 119vi–vii also 3–3.

121, 122. Vl: The portamento suggestions in the edited violin part of this edition, sensitively and not too heavily executed, would give the phrase an expressive vocal character, entirely characteristic of violin playing around 1800.

123. Vl: The majority of editors take a^2 on the A-string, Alard and Singer with a harmonic, but not David, Hermann, Joachim, who remain in 1st position. From 123i–ii, Singer, using the 3rd finger for both notes, marks a portamento line between the separate bowstrokes.

125f. Pno: All chords could be played with the gentle arpeggiation accorded the opening theme (5/c/ii).

126i. Vl: A harmonic is marked by all except the three youngest editors and David, who probably regarded a harmonic as obvious.

114 "Die 4te Variation sanft, und ruhig, der Bass bedeutsam."

126, 128. Pno: Beethoven's slanted lines through the chords indicates arpeggiation from lowest to highest notes.

128–130, 134. VI: The bowing/phrasing of the triplet figures is textually problematic. In the 1st edition the equivalent slurs in Pno in 129, 130, 132, 133 are clearly from i to iii and only in 135 from i to ii, while in VI they are from i to ii in 128, 129, 134 and i to iii in 129. For a performer in Beethoven's time, the slurring in the edition would merely have indicated a legato beginning, and whether the bowing extended to ii or iii would have been the performer's decision. The editors of **AG** chose to regularise all these slurs from i–ii, which was also adopted in **BW**. Interestingly, since he edited **AG**, David slurs from i–iii on all these figures in the violin part of his Peters edition, although the piano part corresponds with **AG**; Singer, Brodsky, Halir, Seybold followed David's example.

131. VI: The apex of <> would be a classic place for the use of expressive vibrato, perhaps combined with agogic accentuation (3/b/v); the portamento suggested in the edited violin part, quite distinctly executed through a slow shift of the finger, would have been a characteristic expressive gesture around 1800.

135. Pno, VI: Here too the <> may invite not only dynamic nuance but also lingering as well as VI vibrato and Pno asynchrony at the apex.

Rondo

Allegro

Tempo

Beethoven's metronome marks for the 6/8 *Allegro* first movement of the String Quartet op. 18 no. 5 and the first movement, *Vivace*, of the Seventh Symphony op. 92 are both ♩. = 104, and it seems very probable that he expected a similar speed for this movement. His slower metronome mark for the 6/8 *Allegro* of the String Quartet op. 59 no. 2, ♩. = 92, is explained by the more frequent and complex 16th-note patterns.

Moscheles-Cramer	♩. = 108
Czerny-Vortrag	♩. = 112
Czerny-Simrock	♩. = 104
Alard/Diémer	♩. = 104
Speidel/Singer	♩. = 100
Kreisler/Rupp	♩. = 92

Czerny observed: "The individuality of this playful theme lies in the *rfz* [sic] in every second bar, which must come out in a particularly marked and humorous manner. The whole of this Rondo, which is to be

performed very spiritedly and brilliantly, remains true to this jocular character. Only the middle section in F major is to be performed gently and calmly."¹¹⁵

Beethoven will have expected skilled performers to add many subtle dynamic shadings beyond those he prescribed. Singer/Speidel's and Halir's added dynamics, accents, and tenuto marks give some understanding of what 19th-century musicians expected to hear in performance.

0, 8. Pno, VI: The absence of staccato on the upbeat 8th here, and elsewhere in the movement, indicates that Beethoven expected it to be smoothly connected to the following downbeat, which seems to have been the normal assumption for upbeats at that time unless an articulation was marked. A smooth connection is also indicated by the ornamented upbeats in Pno at bars 2 and 4.

1–8, 51–59, 126–134, 192–207, 211–212. Pno: The jocularity of the theme can be specially emphasised by applying an asynchronous style (rh after lh) for example at 1i (PT: 1/b), where Speidel marks >, 2ii, 3i and iv, 4ii and similar places. Such a treatment can provide a great variety of accentuation and colour (especially when the theme is repeated). In 8 the first chord should receive the accent (as indicated by Speidel with >) with swift arpeggiation, the second gently resolved and unarpeggiated (5/c/ii). This type of cadential accentuation is recommended in all similar places throughout the movement. In 2 rh iii the turn should comprise four notes – upper auxiliary-main-lower auxiliary-main as annotated by Speidel, Vogrich, Ganz, and Halir.

4. Pno: Beethoven's use of trill (*prallender Doppelschlag*) in rhiv, rather than *tr*, is presumably an instruction to begin the trill figure on the note rather than from the upper auxiliary (5/b/i). Given the tempo of the movement Reinecke, Speidel, and Halir annotate a simple but stylish realisation comprising main – upper auxiliary – main – lower auxiliary, while Vogrich recommends the same turn as in 2.

8–16, 59–63, 119–126. VI: Performance in the upper part of the bow was surely envisaged for this theme, probably with the *sfs* executed $\vee$ at the point and the staccato 8ths detached, but not very short. It is evident from the bowing patterns in the 19th-century

¹¹⁵ "In diesem neckischen Thema liegt das Eigenthümliche in dem *rfz* [sic] jedes zweiten Taktes, welches besonders markirt und humoristisch hervortreten muss. Das ganze, sehr lebhaft und brilliant vorzutragende Rondo bleibt diesem scherzhaften Character treu. Nur der Mittelsatz (in F *dur*) ist sanft *cantabile* und ruhig vorzutragen."

editions that this theme was played in quite different ways by later violinists. David and Joachim, probably most closely representing a classic German tradition (also followed by Seybold), mark all three *sfs* √, almost certainly envisaging a *fouetté*-style stroke (6, p. XXXII). Hermann, Singer, Brodsky, Rosé mark bowings which might either have been executed in the upper half of the bow or further towards the frog. Kreisler, however, clearly used an on-string bowing, corresponding with the markings in his edition, in his 1935 recording.

9–16, 119–126, 209–210, 213–214, 219–229. Pno: Pianists of Beethoven's time may well have played some or most chords with swift arpeggiation even in a fast movement such as this. Certainly, swift arpeggiation of the chords marked *sf* gives them a particularly fiery expression that is not achievable when the notes are played strictly together (5/c/ii). The chord at rh 16iii unarpeggiated.

18f, 136f. Vl: A diminuendo was often associated with descending scales in Beethoven's time and may well be appropriate here, allowing a less sudden *p* in 19, 137, where a fast, light bowstroke can effectively take the bow into the upper half.

20. Pno: The first chord could be slightly accented and with swift arpeggiation, the second gently resolved and unarpeggiated.

21, 111, 135, 139, 191. Pno: Arpeggiation of the chord is highly appropriate.

23. Vl: Although 2nd position would be a rational fingering here, none of the editors except Kreisler suggest it. Most mark neither fingering nor bowing.

26–36. Vl: Violinists of Beethoven's time would surely have utilised open strings for *e*² and *a*¹, and harmonics for the *e*³ here. Alard, Singer, Seybold mark a harmonic for the *e*³, David, Joachim, Hermann, who mark no change of position, probably took it for granted; most younger editors mark stopped notes. Early-19th-century violinists would probably have bowed predominantly in the middle and upper half of the bow, with short strokes for the *piano* and well-extended strokes for the *forte*. Most would probably have used □ ▢ √ √ in 28, 32, 34, 36, taking the *sf* near the point, as do most of the editors; only Alard, Auer, Halir, Kreisler take the repeated notes in 28 etc. with separate bows.

27–36. Pno: Beethoven may have expected a predominantly non-legato touch in lh. Of all the editors only Diémer marks slurs over every half bar. In each bar, Speidel marks staccato dots in lh i, vii and xi, while

Ganz marks tenuto under all lh notes coinciding with quarter-notes in rh.

28–36, 145–154. Pno: To give a special emphatic nuance to rh iii marked *sf*, pianists of Beethoven's era may well have applied arpeggiation or asynchrony or both (5/c/ii).

37–38, 155–156, 184–185, 209–210, 213–214. rh: Beethoven probably expected legato, with overholding of notes to create resonance, which might have been further enhanced with the use of sustaining pedal (4/a/ii). Most of the editors mark slurs of varying lengths.

40–43, 158–161. Pno: The *dolce* invites both a more relaxed tempo and a moderately slow arpeggiation perhaps most stylishly applied to i in each bar, but not necessarily limited to this (3/d/i; 5/c/ii).

40–43, 158–161. Vl: Some editors bow the passage essentially as it stands (e.g. Alard, Singer); others combine staccato and slur in a single bowstroke in a variety of patterns (e.g. David, Auer). Singer is explicit about beginning in the upper half of the bow (*Bogen oben*).

44–46, 162–164. Vl: David, Hermann, Halir mark slurs from i–iii and iv–vi over Beethoven's slur and staccato mark. They probably envisaged a bowstroke in the upper half, with light separation of the staccato note. This bowing was clearly not to everyone's taste; the added slurs were removed in David-revised and Singer specifically marked that the passage should be played in the lower half (*Bogen unten*), to facilitate which he marked a slur over 43iv–v with an instruction to use the whole bow (G[anzer]. Bo[gen]).

44–46, 71–74, 162–164. Pno: Overholding of the single-harmony broken chords will create resonance, and could be enhanced by the use of the sustaining pedal (4/a/ii). Speidel and Ganz provide sustaining pedal marks.

44–47, 162–165. Vl: David, Alard, Joachim, Seybold indicate no shift from 1st position; others provide expressive fingerings. Either approach might plausibly have been taken by an early-19th-century violinist.

45ii, 163ii. Vl: Kreisler, in his 1935 recording, employs the traditional harmonic, included in his edition, which was marked by Alard, Hermann, Singer, Brodsky, Halir, and likely employed by David and Joachim, who mark no fingering here.

47, 165, 183. Pno: The *sf* invites either swift arpeggiation or an asynchronous performance (5/c/ii).

48. Vl: A portamento shift up the A-string, 2–4, might well have been used by a violinist around 1800, al-

though many would probably have chosen to remain in 1st position. Alard, Singer, Halir, Rosé, Kreisler specify the shift; others provide no guidance.

48–51, 166–170. Pno, VI: The $\llcorner \rceil$ invites lingering at the apex, perhaps with expressive vibrato in VI and either arpeggiation or asynchrony in Pno (3/b/v). The turn should comprise four notes: upper auxiliary-main-lower auxiliary-main as annotated by Reinecke, Rosé, Halir.

60–64. rh: It is possible that Beethoven expected a non-legato touch here, or at least not an overheld legato for the broken chords, though Reinecke, Diémer and Halir mark slurs of varying length and Speidel marks *legato*.

65, 67, 69. VI: Violinists using the upper half of the bow would execute the *sf* $\vee$, as marked by David, Alard, Joachim, Singer, Seybold. Others, using the lower half of the bow, mark $\sqcap$ for the *sf*.

66, 68. Pno: Beethoven surely expected an upper-auxiliary start to the trills, to emphasise the *sf* (5/b/ii). The effect of the *sf* could also be enhanced by starting the trill slightly earlier than notated, a technique recommended to produce rapidity and brilliance in mid-19th-century sources, and occasionally employed by some of the oldest musicians on record such as Saint-Saëns and Adelina Patti.¹¹⁶

73. VI: Although the 1st edition and AG have the version in the present edition, David, Joachim, Auer, Halir, Kreisler replace note ii with a rest to match b. 71.

73f. Pno, VI: The $\llcorner$ and the character of the music invites an *accelerando* (3/b/v).

77–90. VI: Slurring in the unreliable 1st edition is inconsistent here and the editors all diverge from it. David, Hermann, Joachim, Brodsky supply no fingering, suggesting that they expected 1st position throughout as many violinists of Beethoven's time probably did. Alard and Singer keep the whole passage on the A-string with a harmonic on 79iii and a shift to 5th position on 86iii. Younger editors also retain the A-string, but without the harmonic.

77–110. Pno: Beethoven's *dolce* perhaps signals a calmer atmosphere and tempo, with overholding of broken chords in rh (4/a/ii), arpeggiation of lh octaves, and frequent asynchrony between melody and bass particularly from 93 onwards and especially for the *sfp* in rh 103 and 107 (5/c/ii). The trill in rh 97, preceded by the note above would surely start with the main note.

102, 106, 110. VI: Singer marks ii–v $\vee$ with slurred staccato, a common bowing for many violinists of Beethoven's time.

127–132. VI: The 8th-notes with staccato marks were surely not intended to be played too short (certainly not with a thrown stroke near the frog), merely with a slightly separated *détaché* (indicated here in the edited part with tenuto lines and staccato marks) in the middle part of the bow.

166. VI: Most editors shift from a 1st to 3rd or 4th finger (Hermann to a harmonic); David, Joachim give no guidance, but very probably envisaged a harmonic. Spohr instructed that in shifting to a harmonic, the finger might come down fractionally early and slide into it.

170–174. Pno: In addition to legato and depending on the resonant qualities of the piano being used, the slurred quavers in rh could be overheld, obviating the need for sustaining pedal (4/a/ii).

174ii–177iii. VI: David marks no shifts; most, including Alard, Hermann, Joachim, Singer, Auer, Brodsky, Seybold, Kreisler shift to remain on the D-string in 174f; Alard, Hermann, Singer, Brodsky, Halir, Seybold also retain the D-string in 175f; Alard, Singer, Auer also shift to remain on the G-string from 176iv–177. Fingerings of this kind are not unthinkable in Beethoven's time, but would probably have been exceptional.

175f. Pno: The dissonant octaves at rh i would receive a special expressiveness by being played slightly after the bass (5/c/ii; PT: 1/b).

195ii–vi, 196ii–iv. VI: Slurred staccato, a typical 18th-century bowing in such circumstances, is marked by most editors.

200ii. VI: A harmonic would almost certainly have been used by early performers.

206ff. Pno, VI: Speidel/Singer propose several tempo modifications in the final section of the movement: in 206 *poco ritenuto*, in 209 *in tempo animato*, in 217 *etwas zögernd* (somewhat held back), and, from the *cresc.* in 227, *accelerando al tempo* 1. There is no reason to believe that such flexibility would have been alien to Beethoven or his contemporaries (1/b).

209f, 213f. VI: Accompanying a fortepiano of 1798, there would be no dynamic problem executing Beethoven's slur; but all the editors, envisaging performance with a much more powerful piano, divide the slur into three, except Hermann, who changes bow on 209/213iii.

209f. Pno: Beethoven may have refrained from slur-

116 See Peres Da Costa: "Off the Record," pp. 200–201 and 219.

ring the rh notes to indicate that he wanted legato but not overheld legato (4/a). The *cresc* at 213 invites a hastening of pace.

211–212, 215–217. Pno: Swiftly arpeggiating the rh octaves (or occasionally playing them in an asynchronous fashion after the bass) would increase their singing quality and give special emphasis to those marked *sf* (5/c/ii; PT: 1/a and PT: 1/b).

212, 216. Vl: A diminuendo in the second half of the bar would probably be appropriate here.

217, 221. Vl: Harmonics in one or both bars would have been a probable choice by early violinists. David, Hermann, Joachim, probably assuming harmonics, give no fingering in this passage, but harmonics are marked by Alard, Singer, Auer, Brodsky, Halir, Seybold.

Opus 12, No. 2

Allegro vivace

Tempo

For Beethoven's metronome marks for 6/8 Allegros see the introductory comments on the last movement of op. 12 no. 1. Beethoven left a metronome mark for only one 6/8 *Allegro vivace*, the second section of the cantata *Meeresstille und glückliche Fahrt* op. 112: ♩. = 138. In that movement there are many fewer 16ths, most of which are tremolo effects. The more complex passages of 16ths in op. 12 no. 2 certainly indicate a slower tempo. Even if the first movement of op. 12 no. 2 had been marked merely *Allegro*, its somewhat fewer 16ths than the Rondo of op. 12 no. 1 would already suggest a slightly faster tempo than that movement, and the addition of *vivace* indicates a more rapid pace. It seems possible that Beethoven might even have allotted a somewhat faster metronome mark than Moscheles, perhaps 120.

Moscheles-Cramer ♩. = 116

Czerny-Vortrag ♩. = 108

Czerny-Simrock ♩. = 108

Alard/Diémer ♩. = 104

Speidel/Singer ♩. = 104

Kreisler/Rupp ♩. = 88–92

Czerny characterised this *Allegro vivace* briefly with the comment “The whole movement should be performed lightly, quickly and merrily. Only the closing melody of the first part [68/184ff] is to be played seriously and in a measured manner, but always in tempo.”¹¹⁷

¹¹⁷ “Der ganze Satz mit Leichtigkeit, schnell und heiter vorzutragen. Nur die Schlussmelodie des ersten Theils ist ernst und gemessen, doch stets im Tempo zu spielen.”

A major issue for the violinist in this movement is the style of bowing Beethoven might have envisaged, which will have reflected the bowing practices of his contemporaries. It has become customary to play the figure that first appears in 10–12 and the passage from 27 to 60, 144ff. predominantly in the lower half of the bow, with a very short percussive springing staccato on many of the separate 8th-notes. This was undoubtedly not how any early-19th-century violinist would have played it, nor, as the annotated editions indicate, how most of those of the next couple of generations approached it. The bowing in *p* would probably have been fast and light, in the upper half, without any attempt to stop the bow, the staccato being achieved by the liveliness of the bow change.

Beethoven would likely have expected trained musicians to add many more dynamics and accents than he took the trouble to mark. Some inspiration for what might be appropriate can be seen in the extra dynamic markings given by Singer/Speidel, Auer/Ganz, and particularly Halir. Given the overall character of this movement, it seems unlikely that Beethoven expected any extreme tempo modification although some of the *cresc.* and *decresc.*, as well as certain compositional features, might elicit a slight increase or decrease of pace.

1–8, 124–131, 204–211. Vl: This accompaniment figure is given in the editions in two ways. David, Singer, Auer, Halir, Rosé, Seybold mark ii–iii and v–vi slurred staccato; the others leave it as separate staccato notes. The first method suggests an on-string staccato in the upper middle of the bow, the second a stroke more in the middle, but the long crescendo lead-in to the recapitulation from 119–123 marked in a single up-bow by David, Rosé, Seybold would take the bow to the frog. Several editors change bow during the lead-in. In fact, although all editions follow the 1st edition *p* on 124i, it seems probable that this is an engraving error, since Pno is *fp* on 124i; *fp* in the violin part would facilitate a rapid bowstroke towards the upper half.

1, 5, 9 etc. lh: All chords in lh should probably be swiftly arpeggiated from lowest to highest notes (5/c/ii). This would also help produce the lightness and merriment recommended for this movement by Czerny.

1ff. Pno: The first of each of the slurred 8th-note pairs (a central feature of the movement) might be gently accented and held longer than notated, as instructed by L. Mozart (2/a), which will bring out the coquettish character of Beethoven's writing. Halir

marks these with >. In 3–4 and 7–8 and similar places (for example 110–113) occasional asynchrony between rh and lh would provide stylish textural variety (adding to the coquettishness).

8–9. Pno: In rh, the 8th-note upbeat to 9 should probably be smoothly connected to the first 16th in 10 which was standard practice in Beethoven's Vienna. Halir slurs 8 rhiii to 9i. Alard, Speidel and Ganz mark 8 rhiii with a staccato dot but this appears to be a later 19th-century practice.

11, 102, 104–107 etc. rh: The grace-note in this figure could be played together with iv and immediately released, as a classic acciaccatura (5/a/iii).

11–12f. Pno: According to Czerny all chords “consisting of very short notes,” which in an example he shows as staccato 8th-notes, should be unarpeggiated (5/c/ii).

11, 15, 104–107, 134, 138 etc. Pno: Halir marks tenuto lines in both hands on the first and fourth 8th-notes perhaps indicating slight accentuation.

12–16, 25–27, 135–139. Vl: In the 1st edition 12ii–iii, 25i–ii, 135ii–iii are consistently slurred as pairs, with a new slur beginning in the following bar. This may well represent a deliberate bowing instruction on Beethoven's part, perhaps a practical response to executing the following long slur *forte*. AG, however, printed a single slur from the beginning of the *forte* in all three places. All the violinist-editors follow the version in AG; all except Singer in 25 begin □. David, Alard, Joachim, Rosé, Kreisler, Seybold retain the long slur, thus ending close to the point, where they presumably executed the following figure. Hermann, Auer, Brodsky, Halir take ∨ on 14i/26i/136i and again on the staccato 8th-note at the end of these bars, which suggests that they may have executed the following bar more towards the middle of the bow. Singer certainly ended nearer to the frog in 27, because he took the whole of 25f in ∨.

13–14, 25–26. Pno, Vl: Beethoven probably expected a crescendo. Halir marks 13 rhi *mf* and < in both Pno and Vl in 14.

16. lh: It is likely that Beethoven intended continuing staccato or at least non-legato and perhaps diminuendo. Speidel and Diémer mark staccato dots. Halir marks >. But Ganz marks sustaining pedal i–iv.

17f, 21f, 88f, 92f. Vl: Alard marks ∨ on 17i, probably assuming ∨ for each of the slurred pairs. The employment of ∨ for successive off-beats after rests was already a feature of violin playing in the 18th century, and was also sometimes used for succes-

sive on-beats separated by rests, as demonstrated by Georg Simon Löhlein.¹¹⁸

17ii, 18ii. Vl: A harmonic is marked by most editors. David and Joachim, who mark nothing, almost certainly took it for granted (it is marked in Joachim-revised in 17).

17f. Vl: As in Pno, the first of each slurred 8th-note pair, which Halir marks with >, could be gently accented and held slightly longer (2/a).

21i. Vl: Alard, Singer mark a harmonic; David, Joachim, still in 3rd position, probably envisaged it.

27–45, 144–161. Vl: Bowings in the annotated editions again indicate a general use of the middle and upper half.

27–29f. Pno: An asynchronous style with rh slightly after lh, employed occasionally on main beats, would add much to the expression of the first note of the rh slurred 8th-notes pairs. (5/c/ii; PT: 1/b).

27–29. Vl: Many editions mark □ □ ∨ ∨ and Halir, Rosé, Seybold substitute a tenuto line for the staccato on the quarter-notes, which surely represents the execution expected by the earlier editors.

34i. Vl: Singer marks a harmonic.

31–35, 147–151. Pno: Beethoven probably intended rh to be legato, and overholding of notes in each broken chord in 34–35 is historically appropriate to heighten resonance (4/a/2). In 34 and 35, the *sf* could be enhanced by asynchronising rh and lh (5/c/ii; PT: 1/b). Given the character of the music, Beethoven may have expected the lh to be staccato. Speidel marks *sempre staccato* and Ganz *staccato*.

30ii–vi. Vl: Several editors take all or some as slurred staccato: Singer ii–vi, David, Auer, Halir iv–vi, suggesting that they kept the preceding bars near the point, but expected the next bar to be played closer to the middle.

36–60, 153–176. Pno: lh could be staccato throughout. The turn in 40 and 41 should start on the upper note (5/b/i) as annotated by Reinecke and Ganz. The grace-note in rh 43 could be interpreted as a short appoggiatura aligned with the bass and given slight emphasis (5/a/ii).

37, 39, 153, 155. Vl: Some editors take ii–iii and v–vi ∨, others with alternate bows.

37–45v. Vl: David marks no fingering, but most editors remain in 1st position throughout, most probably using the open A-string in 37 (0 is marked by

118 Georg Simon Löhlein: *Anweisung zum Violinspielen* (Leipzig/Züllichau, 1774), pp. 86f.

Joachim, Auer, Kreisler, Seybold) and it is also marked by Seybold in 40–43.

40f, 156f. VI: David's bowing with slurred staccato from iii–vi, certainly performed near the point, is typical for Beethoven's time. As in **AG**, however, he and other editors omit a slur on iv–v, which Beethoven seems to have intended (see Critical Report).

42f. VI: Some use $\cap$ on i–iii and $\vee$ on iv–vi, others take alternate bows.

44–46. rh: A mixture of asynchrony and arpeggiation will help soften the texture and enhance the feeling of legato (5/c/ii). Within the general *p* dynamic, it would have been natural for pianists of Beethoven's era to give dynamic emphasis to the cadential 6/4 at the beginning of 45. Halir marks $\ll \gg$ with the apex at the beginning of 45.

48i, 52i, 57ii. VI: Most editors evidently expected the open E-string here; Brodsky marks it explicitly in 48 and 57; Singer, Halir, Kreisler mark stopped notes.

50–51. rh: The octaves should probably not be arpeggiated, but to achieve a specially emphatic *sf* they might be played slightly after the accompaniment (PT: 1/a and PT: 1/b).

54–60, 170–176. Pno: To give particular expression to this beautiful harmonic cycle, the rh octaves could be arpeggiated and or played asynchronously after the accompaniment; the latter would be apt for the chords marked *sf*. In 60, a special emphatic nuance can be achieved for the *sf* by playing the lower lh note on the beat and the upper lh note with the rh chord unarpeggiated and slightly after (PT: 1/a).

58. VI: A harmonic is marked by all editors except David and Hermann, who probably took it for granted, and Rosé and Kreisler, who certainly did not.

61. Pno, VI: Slightly lengthening the silence that follows the *sf* chord in 60 would heighten the rhetorical effect, which accounts of Beethoven's playing suggest he would have expected.

62–65, 178–181. rh, VI: Despite the slurs over only the four 16ths in the 1st edition, the piano parts of all the 19th-century editions follow the piano part in **AG**, in which slurs extend to the 8th-note (although in the violin part of **AG**, the slur is only over i–iv). In practice, of course, the pianist can hardly make a distinction between the two notations at the rapid tempo of this movement, except by giving an accent to the 8th-note. In VI, only Alard follows **AG** in retaining the four-note slur; all the other editors slur to the 8th-note. Perhaps, responding to what the

pianist played, this would have been the instinct of most early-19th-century violinists, rather than taking the unaccented 8th-note in a separate bow. Ganz suggests 64–65 to be *una corda* and without sustaining pedal, with *tre corde* in 66.

68–86, 184–202. VI: When a melody is repeated in this manner it is almost certain that a distinctly different treatment of the repetition was envisaged. It is quite likely that Beethoven conceived the repetition from 76/192 with portamento in mind (5/c/iii). Two portamento shifts are common to all the editions except Rosé's and Kreisler's: 76ii is taken with the 4th finger sliding to a harmonic on 77i and from 81i–ii there is a shift from 3rd to 1st finger. Singer, Halir, Seybold mark a harmonic on 82ii; David, Alard, Hermann, Joachim almost certainly took it for granted; Auer, Brodsky mark fingering that requires a stopped note.

Pno: Beethoven probably expected pianists to play with occasional asynchrony between the hands for important notes (5/c/ii; PT: 1/b), which together with the VI portamento would create a variety of texture and accent. Halir marks tenuto lines on Pno 70i, 72i, 73i, 74i and 75i which might be particularly apt places for such a treatment. This could similarly be applied to Pno 76–86 though here the rh octaves might also occasionally be swiftly arpeggiated. In 82 and 83 the *sf* could be specially enhanced by applying asynchrony, playing the rh octaves very slightly after lh. Additionally, Beethoven might have expected a slightly relaxed tempo here which would not contradict Czerny's edict that this section should "be played seriously and in a measured manner, but always in tempo." Nevertheless, the *cresc.* at 76 together with the character of the writing would naturally inspire a quickening of pace towards the climax at 84–85, which the *decresc.* in 86 might counteract.

70, 72f, 186, 188f. Pno, VI: **AG** adds staccato marks on iii in each of these bars, for which there is no evidence in the source, and this was followed in all the editions. It seems much more likely that Beethoven expected a very smooth legato from 70–74ii, 186–190ii.

81–85, 197–201. VI: Hooked bowings are used in these bars by all editors except Auer, who uses them only in 81–83.

84f, 100f. VI: David, Singer, Halir, Rosé, Seybold mark the 8th-notes with tenuto lines, evidently regarding Beethoven's staccato marks more as emphatic than

significantly shortening, which is probably what he expected.

88. rh: Beethoven's use of a small-note appoggiatura here is curious, given the preceding figures and the VI figure, it is unlikely that he expected something rhythmically different. All the editors, following AG, change the grace-note to a normal 8th-note.

102–107. Pno: The effect of *sf* might occasionally be enhanced by slight delay of rh after lh.

114–117. VI: David, Singer mark each slurred pair $\vee$; this would accord with the practice of using $\vee$ successively in such contexts, as exemplified by Löhlein in 1774 (see note to 17f., 21f., 88f., 92f.).

115–117. rh: Slight arpeggiation of the octaves could be used to enhance legato (5/c/ii).

161. VI: The double stop, rather than the two 8ths, as in b. 45, may have been intended to facilitate the following leap. In any case the player might well have played the chord with a rapid arpeggiation, which would have given virtually the same effect.

162–170. lh: Perhaps to add character and reinforce the bass, Speidel marks i and iv with $>$.

184–196. VI: David and Joachim mark no fingering. All the others remain on the G-string until 188ii. All except Rosé and Kreisler shift with a 4th finger to the harmonic d².

199–202. VI: Alard, Singer, Seybold specifically mark a harmonic e³. David almost certainly took it for granted, and Joachim may also have done so. Hermann and most of the younger editors mark a shift to 5th position on 198iii, therefore a stopped e³. Alard, Singer also mark a harmonic on 202ii, where all the others except David, Joachim, mark 1.

212ff. VI: Singer marks all slurred pairs from 212 to the end of the movement $\sqcap$.

212–221. Pno: Occasional asynchrony between rh and lh would intensify the expression (5/c/ii; PT: 1/b).

216–220. VI: In the 1st edition the pairs of slurred 8ths in the violin part are on the beat; in AG, David's, Singers', Rosé's editions they continue the rhythmic placement of 212–215. Brodsky has the same placement in 216f, but on the beat from 218. The motivation for these changes (a lost source?) is unknown.

222f. rh: Beethoven probably expected legato here (some early editors slur), but even at a fast tempo such as this he would not necessarily have expected passages of 16th-notes to be played absolutely evenly (2/b). Some agogic nuance would certainly help delineate interesting shapes and obviate monotony. Speidel marks $>$ on 222 i and 223 vii.

228ii, 232i, 236ii, 242ii. VI: Many editors mark or imply a harmonic.

234–238. Pno: Occasional asynchrony between rh and lh, perhaps on the first note under each slur, would intensify the sighing quality of the passage (5/c/ii; PT: 1/b).

234–245. Pno, VI: Beethoven surely expected much more dynamic shading than he indicated. The early editors give an interesting range of options: Auer/Ganz mark *diminuendo* from 241 and *pp* at 243; Halir marks *dim.* at 242 and *pp* at 242; Singer/Speidel marks *poco crescendo* across the barline from 240–241, *dim.* from the middle of 242 and *pp* at 244; Rosé marks *decresc.* at 239 and *pp* at 242. Such changes in dynamics may also have been expected to elicit a slight relaxation of tempo. The first of each double-note chords in 239–244 could be swiftly arpeggiated.

Andante più tosto Allegretto

Tempo

Beethoven evidently employed *più tosto* (he also used it in op. 5 no. 2) in the sense 'or rather' and may have derived it from Haydn's usage, for instance in his String Quartet op. 76 no. 2 and his Symphony no. 103. Beethoven's treatment of 2/4 sometimes suggests that he was really thinking in terms of 4/8, a time signature he neglected, and sometimes as a genuine 2/4, which makes his intended tempos problematic. Metronome marks for this movement range more widely than for many others. Perhaps the closest analogy here is with the 2/4 *Allegretto* of the Seventh Symphony, for which Beethoven gave $\text{♩} = 76$. Czerny, unusually, suggests a faster tempo than Moscheles, and later suggestions are very much broader. Anything slower than Moscheles' tempo is undoubtedly contrary to Beethoven's conception of this movement. His expectation for a rapid tempo is suggested also by the occurrence of two-bar slurs in the violin part.

Moscheles-Cramer	$\text{♩} = 138$
Czerny-Vortrag	$\text{♩} = 76$
Czerny-Simrock	$\text{♩} = 80$
Alard/Diémer	$\text{♩} = 96$
Speidel/Singer	$\text{♩} = 104$
Kreisler/Rupp	$\text{♩} = \text{c. } 92$

Czerny described the movement very briefly as "Somewhat melancholy, though not drawn-out, but with much expression."¹¹⁹

119 "Etwas schwermüthig, doch nicht gedehnt, aber mit vielem Ausdruck."

Trained musicians of Beethoven's day would certainly have added many more dynamics and accents than Beethoven notated. Halir's additions in VI and Pno offer an example of 19th-century practice in this respect.

1f, 68f. Pno: All chords ought probably to be arpeggiated (5/c/ii). By this means, the "somewhat melancholy" mood described by Czerny can be brought out and subtle shadings of expression achieved through varied speeds (in the moderate range) of arpeggiation. In this respect, the placement of certain notes in arpeggiation sooner or later than expected (at the discretion of the pianist) can produce poignantly poetic effects. Those marked *fp* or *sf* might be arpeggiated more swiftly and which would render them more energised. Halir marks the movement *dolce ed espressivo*. Speidel marks the chords in 1 and 9 with staccato dots and tenuto lines. According to Czerny, all chords (4, 8, etc.) "consisting of very short notes," which in an example he shows as staccato 8th-notes, should be unarpeggiated (5/c/ii).

2, 10, 78, 112. rh and VI: Beethoven may well have expected the rhythms to be more flexible than notated, perhaps lingering on certain notes due to their dissonant quality (2 rh i is a good example), and moving more swiftly through others, thus producing a quasi improvised effect through the interpolation of a range of rhythms from triplets to over-dotted figures (2/b and c). Beethoven's notation in 112 is rather interesting in providing a different rhythmic option.

3, 11, 18, 26 etc. Pno, VI: The < > signs are very haphazardly reproduced in the 1st edition, but it seems clear that Beethoven will have centred them upon the strongest note in each phrase, which he expected to receive a particular kind of emphasis, less percussive than *sf*, and perhaps agogic. For the violinist < > would probably have encouraged special bow pressure and bow speed, perhaps together with vibrato, which, however, would only be effective here if used sparingly and sensitively elsewhere. For the pianist it would almost certainly have encouraged arpeggiation and/or asynchrony of the hands. (5/c/ii)

6, 14. Pno: All chords marked portato might be given special expression, as Moscheles recommends, with swift arpeggiation of each chord "giving them the same length of time as a dot under a slur requires",¹²⁰ by which he indicated in an example a very slight shortening of each. (4/b/i).

120 "und mit derselben Geltung angeben, welche das Staccato unter einem Bindungszeichen erfordert."

7f. Pno: To create a suitably ethereal effect where Beethoven marked *pp*, the use of the *una corda* shift or some form of *moderator* if available will be invaluable (PT: 3/a and PT: 3/b).

9–14, 77ff. VI: All mark the same fingering (given in the present edition). The 4–4 shift in 11 was certainly meant to elicit an expressive portamento.

15f, 31f. VI: Most finger 2–4–o, a very plausible early-19th-century fingering; only younger violinists Brodsky, Rosé, Kreisler avoid the harmonic.

34, 36, 43, 45, 47. VI: Downward portamento fingerings are given by all except Alard, Hermann, Brodsky, who mark one only in 47. Many violinists of Beethoven's time would surely have seen this passage as an invitation to retain the tone colour of the D-string with the use of expressive portamento, while others may have preferred the simplicity of 1st position throughout. Some might have chosen only to employ portamento fingering from 42.

34–63. Pno, VI: Beethoven's *dolce* gives license for a slightly broader tempo as well as agogic inflection of important 16th-notes, bending rhythms in subtle and varying ways (1/b; 2/b). An exact rendering of the notation here would have seemed alien to the ideals of 'beautiful' performance in Beethoven's era. All lh chords (apart from 40 lh ii, 48 lh ii) could be gently arpeggiated in varied speeds within a moderate range which would significantly add to the feeling of *dolce* and help fill out the texture (5/c/ii). In 47, the rh slurred 8th-note pairs should certainly be given a lilting execution (long/short) which would bring out their sighing quality (2/a). In 53–55 and 61–63 the < > invites slight acceleration towards and lingering at the apex with a return to tempo afterwards.

50ii–iii, 59ii–iii. VI: 3–3 is marked by Alard, Singer, Auer, Rosé.

51ii, 60ii. VI: Alard, Singer mark a harmonic.

61. Pno: Halir alters rh vii to G adding in a footnote: "Original [...] altered after the third Bar of the preceding Violin part, as in Beethoven's first creative period the compass of the piano went only from low F to the f above the third ledger line."

64. Pno: The beginning of the grace-note turn should be aligned with the bass (5/a), as indicated by Ganz, but the accent could still be given to the main note as marked with a > by Speidel and Halir.

72. VI: All editors mark 4–4.

75i–ii. VI: A harmonic, followed by 2nd finger is marked by Alard, Joachim, Singer (with a portamento

sign between i and ii), Auer, Brodsky, Halir, Seybold. David almost certainly took the harmonic for granted. Joachim's *Violinschule* explains downward portamento from a harmonic: "The finger, which at first is only softly laid on the string, has to be pressed down with increasing strength on the string while sliding."¹²¹

88–91. VI: Beethoven's slurring is impracticable to play in a single bow even at Czerny's speed, but the expected legato can be achieved by very smooth bow changes.

90f. rh: The grace-note could be treated as an acciacatura, i.e. played together with iii and immediately released (5/a/iii).

94, 95. Pno: Asynchronous performance with rh played very slightly after lh would produce an especially expressive *sf* (5/c/ii; PT: 1/b).

100–107. Pno: Beethoven probably intended lh to be legato. Overholding the notes in each broken chord to create resonance and obviate the use of sustaining pedal is a viable option (4/a/ii). In 101, 103, 105 playing rh slightly after lh would add much to the expression of *sf*. Additionally the rh octaves in 101 and 105 might be broken.

122ii–iii. VI: The expressive portamento fingering 3–3 is marked by Hermann. Others shift 3–3 on iii–iv.

126f. rh: Beethoven may have intended a slight slowing down to bring the movement to a poetic close. Halir marks *dim. e rit* across the barline in Pno 126f and in VI 127.

127. Pno, VI: *rinf.*, in 127, following from *cresc.* in 124, suggests a strongly intensified treatment of *crescendo* over the last three notes of the bar (3/b/ii). Auer's suggestion of a shift from 2 to 3 on v–vi, a type of expressive fingering also found in early-19th-century sources, provides a particularly effective intensification, executed with a distinct slide of the 2nd finger under a very firm bowstroke, in conjunction with Pno's leap to f³. Speidel marks > on rhiii perhaps suggesting agogic intensification.

128–129. Pno: The octaves might be swiftly but gently arpeggiated which would help achieve a very peaceful *pp* (5/c/ii).

Allegro piacévole

Tempo

Beethoven gave seventeen metronome marks for Allegros in 3/4, but evaluating them is complicated by the distinctions associated with minuets, scherzos, and other movements in that metre. His expected tempo for this movement is also problematic because of his unusual use of the term *piacévole*, which he may have intended to refer only to character, or to have acted as a moderating factor on speed. Perhaps the most helpful analogy among the movements for which Beethoven gave metronome marks is the first movement of the Eighth Symphony op. 93; this is designated *Allegro vivace e con brio* and marked $\text{♩} = 69$; its fastest notes thematically are 8ths, with 16ths occurring only as tremolo in the strings. In the *Allegro piacévole* of this sonata, the fastest notes are triplet 8ths and that, together with the tempo term, suggests a slower pace than the symphony. From that point of view, Moscheles' marking seems distinctly too fast. Czerny's may be closer to what Beethoven would have written for this movement. This is a rare case in which some later tempos are faster than the earlier ones. Czerny-Vortrag gives the tempo term as *Allegretto piacévole*, but in view of his metronome mark that may simply be an error.

Moscheles-Cramer	$\text{♩} = 76$
Czerny-Vortrag	$\text{♩} = 66$
Czerny-Simrock	–
Alard/Diémer	$\text{♩} = 63$
Speidel/Singer	$\text{♩} = 69$
Kreisler/Rupp	$\text{♩} = \text{c. } 80$

Czerny instructed that the movement should be "In a lively tempo, but with contented calmness and light-hearted humour."¹²²

Beethoven will have expected a range of dynamic nuance which was impossible to indicate in the notation. Halir's and Ganz's extra dynamic annotations provide insights into what Beethoven might have expected.

1ff, 83ff. Pno: Beethoven's *dolce* invites the use of both asynchrony and noticeable arpeggiation according to taste and circumstance (5/c/ii). Given the time signature and the lively tempo, half-note chords might be arpeggiated while quarter-note chords are unarpeggiated, but this need not be consistently fol-

¹²¹ Joachim and Moser: *Violinschule*, vol. 2, p. 93. "wird der zunächst nur sanft aufgelegte Finger während des Gleitens allmählich immer stärker auf die Saite niedergedrückt werden müssen."

¹²² "In lebhafter Bewegung, aber mit vergnügter Ruhe und heiterem Humor."

lowed. All slurred passages imply overheld legato touch where possible (4/a/ii).

1iv–2iif, 9iv–10iif. rh, VI: The characterisation of the theme will be greatly enhanced by the 18th- and 19th-century practice of accenting syncopated notes as if they were strong beats (probably gently in view of Beethoven's *dolce*).

2ii, 3ii, 10ii, 11ii. rh, VI: Here and in subsequent appearances of this theme, AG gives a staccato over the slur, but this is not in the 1st edition. All the editions except Alard, who may have consulted the 1st edition, and Seybold include the staccato.

5–8, 21–25. Pno: In addition to dynamic nuance the $\leftarrow \rightarrow$ might inspire a slight increase of momentum to and lingering at the apex; perhaps also broader arpeggiation on 7i/22ii (3/b/v).

8. VI: The majority begin π . Alard, Joachim, Singer, Auer $\vee$. All begin with the open string.

17–18i, 100–101i. VI: All except Alard, Kreisler employ the same fingering, 2–3.

21–25, 88–91, 104–107, 234–237, 250–253, 286–289. Pno: The $\leftarrow \rightarrow$ could signify increased momentum to and lingering at the apex. The *sf* in 24 would gain energy from playing rh very slightly after lh (5/c/ii).

23, 106. Pno: The trill, preceded by the note above, should almost certainly start on the main note (5/b/ii).

24ff, 108ff. Pno: All chords in lh not marked staccato could be tightly arpeggiated (5/c/ii). All broken chords could be played with notes overheld as far as possible.

24, 25. VI, Pno In a footnote annotation Speidel explains *poco f = mf*.

34–36, 263–265. Pno: Slurs over two equal-value notes imply emphasis and inequality (2/a). The *sf* chords could receive special emphasis by swift asynchrony of the hands, rh before lh. Halir marks the first of each with tenuto lines.

37. VI: There are basically three fingerings for this arpeggio: all mark iv with 0 and v with 1; most remain in 3rd position for vi, but David, Halir mark 1 again on vi (though David-revised removes this fingering); vii is given as a harmonic with 4th finger by Alard, Kreisler, Seybold, with 3rd finger by Joachim, Singer; and as a stopped 4th finger by Hermann, Auer, Brodsky, Rosé.

38–39ff. Pno: All lh octaves might be tightly arpeggiated (5/c/ii).

42–44, 49–50, 271–273, 278–279. Pno: In addition to agogic accentuation of the first note of each of the

slurred-pairs, asynchrony with rh before lh would enhance expression by creating an agogic effect.

54. Pno: Ganz marks *espressivo*.

54ff, 120ff, 152ff, 283ff. Pno: Beethoven surely expected the broken chords to be played legato in rh and lh respectively and with overholding of notes belonging to single harmonies. Alard adds slurs; Speidel and Halir mark *legato*. In 120 Ganz marks *poco legato* in rh.

55f. VI: The a^2 is given as a harmonic by all the older editors and some of the younger ones (only Brodsky, Rosé, Kreisler mark a stopped note). This and similar instances confirm that very sparing use of vibrato, even in melodic passages with longer note values, which is indicated by documentary evidence from Beethoven's time, was still expected in this repertoire in the second half of the century. All except Hermann, Brodsky, Rosé, Kreisler follow with a downward portamento shift to 3 in 56.

57, 65, 286, 294. Pno, VI: The grace-note should be played as close to the beat as possible.

58f. VI: Most mark or imply a shift from 3–4, to create a characteristic portamento that supports Beethoven's $\leftarrow \rightarrow$; only Singer, Auer, Halir, Kreisler mark 1 in 58.

61–64. VI: All take this phrase on the G-string, with an unavoidable portamento shift from 4–2 in 63f, creating a mirror image of the phrase in 58–60.

79, 81, 308, 310. Pno, VI: For rhetorical effect these bars might be somewhat extended.

120–122. VI: All except Brodsky, Rosé mark a harmonic on 121iii. All except Brodsky indicate a portamento shift between 122i–ii. Such strong portamento traditions in this theme may well go back to Beethoven's time (5/c/iii). In 120 Singer marks *cantabile* in VI.

120ff. Pno: In addition to strong accentuation, the *sf* might occasionally be enhanced by asynchrony, playing rh very slightly after lh (5/c/ii; PT: 1/b).

121–127, 151–157. VI: David, Singer, Auer, Halir, Rosé, Seybold replace the staccato dots with tenuto lines, probably indicating a broad, light, but well-connected bowstroke to produce a *dolce* effect. Beethoven's staccato marks in such places were surely not intended to signify a significant shortening of the note-value, merely separate bows.

122. VI: The portamento from a harmonic, given in the edited violin part, was traditional, marked by David, Alard, Hermann, Joachim, Singer, Halir etc. For its execution see the note to the second movement of this sonata b. 75.

136. Pno, Vl: Ganz marks *dolce espressivo* in Pno. Singer marks *espressivo* in Vl.

144ff. Pno: The first of each slurred-pair in rh might be both slightly lengthened (2/a) and tightly arpeggiated (5/c/ii).

151ii. Vl: All except Rosé mark a 4th finger harmonic.

156. Vl: All make an expressive shift 4–2 except Alard, Rosé, who extend back from 4 to 1.

172–174. Vl: Singer, Auer, Brodsky, Kreisler go up the G string, a possible but unusual fingering for Beethoven's time. All other editors remain in 3rd position.

184–187, 194–197, 230–237, 254–261, 312ff. Pno: Tight arpeggiation of these chords (apart from those marked staccato) would be appropriate (5/c/ii).

193–195. Vl: Alard, Singer, Halir begin in 2nd position and mark a harmonic on 194iii, with 4 again on 195ii, an elegant fingering that might well have been used in Beethoven's time.

206–216. rh: All chords would gain much energy by being tightly arpeggiated.

284f. Vl: All except Kreisler mark a portamento shift from 4 to 2 (Singer marks *espressivo* from 282iii), Kreisler descends to 1, minimising the portamento.

292f. Vl: All finger this 3–1, before returning to 3rd position in 294, except Joachim, Auer, whose editions omit 1 in 293; but whether they really expected a fifth across the strings is questionable.

296f. Vl: All except Kreisler finger 4–4–4, all except Rosé with a harmonic on 297i. Auer, Brodsky, however, break the slur at the end of 296, perhaps to avoid portamento.

Opus 12, No. 3

Allegro con spirito

Tempo

Beethoven gave no metronome marks for Allegros in **C** meter with numerous triplet 16ths, but the musical material has a close resemblance to the 2/4 final movement of the String Quartet op. 18 no. 1, marked simply *Allegro*, which also contains many normal and triplet 16ths, for which he gave the tempo $\text{♩} = 60$. This is close to Czerny's and Moscheles' suggestions for the tempo of this movement and seems a very likely figure for Beethoven to have chosen.

Moscheles-Cramer	$\text{♩} = 126$
Czerny-Vortrag	$\text{♩} = 116$
Czerny-Simrock	$\text{♩} = 120$
Alard/Diémer	$\text{♩} = 108$

Speidel/Singer	$\text{♩} = 116$
Kreisler/Rupp	$\text{♩} = 104$

Czerny observed: "This sonata is significantly grander than the previous two, and written in a noble, brilliant, but also weighty style. The tempo is a moderate Allegro since it contains many passages in faster note-values, which, however, are to be played very fast and with bravoura."¹²³

0f, 4f, 105f. Pno: The descending broken chords should surely be slurred across the barline (as indicated by all but **AG**, Diémer, and Joachim) and played with notes overheld (4/a/ii).

1, 3, 104, 106. Pno: The notes in the rising broken chords could be overheld and or played with sustaining pedal as suggested by Speidel and Ganz.

1–9. Vl: Most editors envisage 1st position, which would surely have been the fingering of choice in Beethoven's time.

2, 4, 105, 107. Vl: The notation $\text{♩} \text{ } \text{♩}$ instead of ♩ is typical in early-19th-century notation where another part has a resolving appoggiatura, probably partly to alert the player to the necessary expression (in this case, gentle accentuation followed by diminuendo) and partly to warn against shortening the note and stopping before the resolution of the dissonance.

2f, 105f. Vl: All but **AG**, Alard, Joachim slur across the barline.

2, 4, 105, 107, 162, 163, 165. Pno: the chords supporting poignant melody-notes could be swiftly arpeggiated and the melody-notes given special emphasis by being delayed. It is self evident that rhi should be stronger than rhii, the latter of which is the resolution. Speidel marks $>$ and Halir tenuto lines on 2 rhi (5/c/ii). Additionally, Halir marks $<$ through 1 and $>$ from 2 rh i–ii. In 165, to give special agogic emphasis to the *sf*, the lowest note in lh could be played on the beat with the remaining lh and rh notes played unarpeggiated and very slightly later (PT: 1/a).

4f 107f. Vl: **AG** and all editors slur across the barline.

5–6, 108–109, 166–168. Pno: rh i might be played with special emphasis (Speidel marks tenuto lines) and perhaps by playing the rh asynchronously after the lh (5/c/ii); rh ii–v could be played diminuendo diminuendo (as marked by Halir and Rosé). Given the

123 "Diese Sonate ist bedeutend grossartiger, als beide vorhergehenden, und in einem edlen, brillanten, aber auch schwereren Style geschrieben. Das Tempo ist ein gemässigt *Allegro* da viele Passagen in einer schnellern Notengattung darin vorkommen, welche jedoch sehr geläufig und mit Bravour vorzutragen sind."

half-notes in lh, it is likely that Beethoven expected a fairly sustained approach for the accompaniment perhaps akin to portato, as notated by Speidel (though not in 108–109 and 166–168).

7–8, 110–111. Pno: Beethoven's $\langle \rangle$ is likely to have signified subtle tempo fluctuation hastening towards and lingering at the apex, and returning to tempo afterwards, in addition to dynamic shading (3/b/v). He may have intended either legato or non-legato touch in lh: Diémer adds slurs; Reinecke a long slur; Speidel marks staccato; Ganz indicates *quazi staccato* (presumably meant also in 110–111).

8, 111. Vl: The bowing instructions here are particularly revealing. David envisaged the 16ths played close to the point, because he slurs the first of them into the down-bow on 8i (slur removed in David-revised). Singer indicates a slurred staccato *ad lib.*, which would have been started at the point and remained in the upper half. Halir marks M (middle), perhaps with short strokes on the string, or with a hopping (*hüpfender*) bowstroke.

9–13, 112–113. Pno: Beethoven likely expected the lh broken chords to be legato and overheld (4/a/ii): Diémer slurs each broken chord; Speidel marks a continuous slur; Halir marks *legato*; Ganz marks sustaining pedal every half bar (presumably meant also in 112–113). In 9, 10, 11, 112 and 113, rh i might be asynchronised playing it slightly later than the lh (5/c/ii).

11. Vl: The slur was printed from i–v in AG, but BW chose to take it to vi, although this is not at all clear in the 1st edition. Most of the editors, beginning the bar π , evidently played the 8ths near the point, and thus beginning $\vee$ on vi. Singer, however, marks slurred staccato on vi–ix, to arrive π on 12i.

12ff, 114ff. rh: All 16th-note passage work with slurs could be played with over-legato touch where possible (4/a).

13ff. Vl: Although all the editions leave these notes with separate bows, a typical 18th- and early-19th-century treatment of such passages of repeated accompaniment notes would have been to execute them in groups of four to a bow, with an articulation somewhere between staccato and portato, according to the musical context (probably here a semi-portato articulation). Some violinists of Beethoven's time may well have chosen this type of bowstroke, while others would have played gently articulated separate bows in the upper half of the bow. In the absence of staccato marks, they would certainly not

have been played with a very short articulation.

15ff. rh: Probably matching the articulation of Vl in 13ff; Speidel and Ganz mark staccato.

15–17. Vl: Some editors retain the 1st edition's slurring. David and many others mark a single slur in 16 (matching the 1st edition slurring in 116); all except Hermann continue it to 17i and begin a new slur on 17ii.

18, 20. Pno: Very swift arpeggiation in lh will help produce the fiery energy required to support the rambunctious rh figures (5/c/ii; PT: 1/a), which could be further enhanced with sustaining pedal as marked by Ganz in 18, and Speidel in 20. In a footnote Speidel offers a solution to the difficulty of the rh figure suggesting that rhvi and xiii be taken by lh stating: "This passage can also be divided between the hands in the following manner."¹²⁴

19ii–v, 21ii–v. Vl: Most editors mark successive up-bows.

19, 21. Pno: The broken chords overheld and possibly with sustaining pedal as marked by Speidel.

22i–ii. Vl: Although these two notes are taken in separate bows in all the editions, the editors mark a change of position from 3rd to 1st and in some cases at least, almost certainly expected an audible connection between the bowstrokes (the 4th finger sliding down the E-string as far as b^2), which is essential to create a true legato connection. In Grützmacher's cello version, where the two notes are taken on the A-string, he specifically marks *gliss.* between the bowstrokes here.

22, 122. Pno: Given the *ff* and the climactic nature of the writing, both over-legato where possible (4/a/ii), with sustaining pedal as indicated by Ganz (presumably meant also in 122) will be a great support. The octaves in lh could also be arpeggiated swiftly (5/c/ii).

23–25. Vl: Almost all editors mark the passage to be played on the A-string, which for the sake of tone colour will probably have been the preference of a violinist around 1800. All the editors who use the A-string repeat their fingering in 23 and 25 (either to 3 on iii or the less expressive 2 on iv) rather than varying it for expressive reasons, which might have been expected of an early-19th-century violinist. The grace-note in 23, as the resolution of the cadence from 22, will certainly have been envisaged as occurring on the beat, but very short.

124 "Diese Stelle kann auch folgendermassen unter beide Hände vertheilt werden."

23–25. Pno, VI: Given the change of character and sustained melodic writing, Beethoven may have expected a fairly smooth lh, as indicated by Reinecke, who marks slurs over non-repeated notes, and Ganz, who marks *quasi legato*. Speidel marks staccato though he may simply have meant separation of some sort. In 23–24 rh, the octaves might be gently arpeggiated which would give them a soft expressive effect (5/c/ii). Ganz marks these with tenuto lines, but Speidel with staccato.

26. rh: Both Speidel and Ganz thought of rh i, ii, and iii as requiring special articulation. Speidel marked tenuto lines, Ganz tenuto lines with dots.

27–28. Pno: Overholding in rh would help achieve a special resonance for the subito *p* enhanced by swift but gentle arpeggiation of lh octaves (4a; 5/c/ii). Reinecke slurs across the barline in rh.

28xi–xvi, 124xi–xvi. VI: Hermann, Singer mark slurred staccato, the latter continuing it until 29iv/125iv.

29i–iv, 125i–iv. VI: David has separate bows, beginning $\vee$. Most, however, mark slurred staccato $\vee$, but, like Halir, who has tenuto lines under the slur, may have envisaged a stroke closer to portato. Hermann adds *dolce*, Singer *grazioso*; Grützmacher removes the staccato entirely and marks *espress*. Such markings perhaps support an expressively flexible placement of the notes.

29–35, 125–131. Pno: Given the lh slurs, Beethoven may have expected the rh to be played legato with or without overholding. Diémer marks slurs every half bar while Speidel marks the same articulation pattern that Beethoven gives to VI in 37–38 explaining in a footnote that “Weak players should be allowed a legato here.”¹²⁵

33. VI: This is a classic situation for portamento, and all the editors mark 3–1.

35v, 131v. VI: This movement, being in E flat, gives few opportunities for the use of natural harmonics, but Alard, uniquely among the editors, employs one here.

36, 132. Pno: Overholding (4/a/ii), with use of the sustaining pedal, as marked by Speidel (though not in 132) would be appropriate here.

37–43, 133–138. VI: The editors of AG evidently decided that the pattern established in 37f, 133 and repeated in the first half-bars of 41f (but not 137f) was meant to apply to all the separate notes in this passage, and marked it thus, without comment in

their edition. This was followed by all subsequent editors and is given editorially in BW. It is possible that Beethoven assumed the pattern would be continued, but it is unusual for him not to mark it throughout. It may be noteworthy that there are no slurs nor staccato marks in the piano part, where this figure occurs in bb. 29–35, 125–131, and he may have intended a distinction between the initial pattern and later parts of the passage. In any case, with this kind of accompaniment figure musicians of Beethoven’s time would have had no compunction about altering the bowing patterns to suit their own ease of playing, nor is the composer likely to have objected if the delivery was effective. David, Singer, Auer, Halir, Rosé made changes to the pattern given in AG.

37–43, 132–138. Pno: In 37 rh i–iv might be played with flexible placement of the notes which Speidel marks *grazioso* and Halir with portato. For heightened expression any of the rh notes might be played asynchronously, slightly after the bass, with the lh octaves very quickly arpeggiated (5/c/ii). The trill in rh 38 and 134 should start with the upper auxiliary note (5/b/ii). In addition to asynchrony in 39 and 135, the rh, marked portato, might be played with unequal slightly tilting (long-short) rhythms (5/c/ii; 2/b). In 41 and 42 Speidel marks tenuto lines on rh i. Beethoven probably expected the lh notes throughout to be played with varying articulation according to character. Speidel, for example, marks most staccato except in 41 and 42 which he marks portato. In 42 and 43, the 16th-notes in rh might be played somewhat unequally, lingering on the most important, including the first of the slurred pairs in 43 (2/a). Halir’s tenuto markings in 43 rh v, ix and xiii provide some inspiration in this respect.

44–49, 140–145. Pno: All the sextuplet 16th-notes might be played with as much overholding as possible (4/a/ii). What articulation Beethoven intended for the lh is not clear. Only Ganz and Speidel indicate staccato from 44. In 47 Speidel and Rosé modify Beethoven’s notes in both rh and lh, pointing out, in a footnote, the analagous material in bar 142. In 48 and 144 the *sf* in lh could be given special energy and accent by a swift arpeggiation of the octave (5/c/ii). Likewise, in 49 the rh octaves might receive swift arpeggiation to energise them.

45–49, 141–145. VI: To produce a convincing *forte* with Beethoven’s slurs is challenging, and it seems unlikely that Schuppanzigh or his contemporaries treated

125 “Schwächern Spielern sei hier ein *legato* gestattet.”

them as bowing instructions. All editors except Hermann retain the single slur throughout 45/141, some also in 47/143, but most change bow in 47/143 and 49/145. Those who mark no bow changes at all (David, Rosé, Kreisler) may well have made some in practice. David often divided long printed slurs in his personal copies.

50f, 146f. VI: Most editors mark the 8ths to be played $\vee$, a very plausible 18th-century bowing, indicated by Löhlein in 1774 (see note to op. 12/2/I bb. 114–117).

50–55, 146–151. Pno: What articulation Beethoven expected for the quarter-notes is uncertain, though staccato may be appropriate given the markings in VI, in which case the lh should be unarpeggiated. In line with VI, many editors mark staccato on 50 and 146 rh i and lh i. Speidel marks staccato on all quarter-notes in both rh and lh in 50–53 and 146–149; Ganz marks lh staccato throughout (presumably meant also in 146–151) contrasting with the rh in which all quarter-notes are marked with tenuto lines to be enhanced with sustaining pedal (presumably meant also in 146–151). In 50–51 and 146–147, Beethoven may have expected rh iv to be accented (in line with VI) as marked by Halir with $>$. Each grace-note acciaccatura in rh could be played together with the note to which it is appended and lifted immediately after (5/a/ii–iii).

56–57, 152–153. Pno: Many later editors added the upper octave at 56ii and 57i, which was not available on Beethoven's piano. Czerny argued that adding the higher octave where it would have exceeded the range of the piano available to Beethoven at the time of composition should be avoided (5/c/i), but this is unlikely to have deterred Beethoven's contemporaries from doing so, and might well have been the composer's choice. Swift arpeggiation of chords not marked staccato and especially those marked *sf* would help produce the requisite energy and accent while mitigating harshness (5/c/ii and PT: 1/a/vi).

59–63, 155–159. rh: Beethoven's $>$ might elicit asynchrony with the melody-note played very slightly after the accompaniment (5/c/ii). In 62–63 and 157–158 in lh, Beethoven's *pp* might be made more effective with use of the *una corda* pedal as suggested by Ganz.

64–80. Pno: All chords in lh not marked staccato might be swiftly arpeggiated (5/c/ii). In 75 and 77, the *sf* on i might be made most effective with an agogic effect by playing the lowest note in lh with the beat and

playing the upper lh note together with rh notes unarpeggiated a little later (PT: 1/a); Speidel marks *risoluto* in 75 and presumably meant it to apply to 77; on 75 and 77 rh ii a special energised but not harsh accent will be created with a swift arpeggio. In rh, all slurred broken chords and all slurred passage work could have notes overheld wherever possible (4/a/ii). From 64–74 Speidel gives several sustaining pedal marks that would certainly help aid resonance and the feeling of *con fuoco* which he marks at 64.

70f. VI: All except David, who marks $\vee$ on 70 (removed in David-revised), evidently expected $\vee$ for the *sf*, almost certainly *fouetté*.

75, 77. VI: Only Hermann, Auer, Brodsky mark these slurs to be divided.

82i, 83i. VI: David marks $\vee$ here, surely envisaging *fouetté*, which would be a very effective bowing within the tradition of late-18th-century violin playing; but this was removed in David-revised.

84–94. VI: The off-beat 8ths are predominantly indicated to be played $\vee$, as they would almost certainly have been in Beethoven's time. Those editors who did not explicitly mark it probably regarded it as self-evident. Some or all 8ths in 89–91 are marked with slurred staccato (David, Singer, Auer, Halir, Rosé, Seybold).

85ff. Pno: All chords not marked staccato might be swiftly arpeggiated (5/c/ii).

94–95. rh: Occasional swift arpeggiation of the chords perhaps on the downbeats would be appropriate. In addition to dynamic nuance, Beethoven's $\ll \gg$ might imply a slight hastening towards and a slowing down after the apex (3/b/v).

96–103. Pno: It seems likely that Beethoven intended a special ethereal sound world for this section, perhaps with a significantly slower tempo and/or the use of a tone modifying pedal such as the *una corda* or *moderator* (if available) (PT: 3/a and PT: 3/b). He may well also have expected arpeggiation and asynchrony of the rh melody-notes and slight modification of tone and tempo where he marked $\ll \gg$ in VI, presumably also expected in Pno, in 101–102. Speidel marks *tranquillo e molto espressivo* at 96, legato under lh in 97, *smorzando* at 103, and then *Tempo 1* at 104; he also adds $\ll \gg$ in 99–100. Halir marks *legato* at 6 and *ritardando* halfway through 103. Ganz marks *p espressivo* at 96.

97–102. VI: All except Alard and Joachim, who remain in 3rd position, follow David in executing this mel-

ody on the D-string. Singer adds *molto espressivo*, Auer *espress*, Grützmacher *p ma espress*.

98. Vl: The absence of a turn in Vl, in this unison passage between Vl and rh, in the 1st edition is probably an error. It is conceivable, though unlikely, that it was left out because the a flat would have made it awkward to play in 1st position. None of the 19th-century editors suggest 1st position, because all include it.

110. rh: The grace-note should be played on the beat with the main note following very closely (5/a/ii).

119–121. lh: All chords could be arpeggiated moderately quickly which would help fill out the texture (PT: 1/a).

125iii–132. Vl: Alard, Halir mark all this passage to be played on the A-string; Joachim, Singer, Auer, Kreisler on the A-string from 127.

133. Vl: See note to 37ff.

165. Vl: Most leave this bar unmarked, but evidently expecting the 16ths to be played in the upper half of the bow, as they would surely have been in Beethoven's time. Singer specifically instructs *Spitze* (point); Auer, Halir replace the staccato dots with tenuto lines, while Brodsky marks a slur over the staccato from 165ii–166i.

168–172. lh: Presumably, Beethoven intended this to be played legato and overheld where possible (4/a/ii). Diémer, Speidel, and Halir give various slurrings. Ganz marks *poco legato* and various sustaining pedal indications.

171. Vl: All the editors except Hermann, Brodsky extend the slur to xiii.

Adagio con molt' espressione

Tempo

Beethoven gave ♩ = 84 for 3/4 Adagios in the Second and Fourth Symphonies; these have more melodic 32nd-notes than this movement, in which the majority of the 32nds are in arpeggiated accompaniment patterns. For the *Adagio cantabile* of op. 18 no. 2, which has much more florid ornamental figurations, including one in 64th-notes, he gave ♩ = 72. In this movement, with its cantabile melodic lines in long note values, in both piano and violin, Beethoven would probably have given a somewhat faster marking, perhaps in the region of Czerny's in the Simrock edition.

Moscheles-Cramer	♩ = 80
Czerny-Vortrag	♩ = 80
Czerny-Simrock	♩ = 92
Alard/Diémer	♩ = 50

Speidel/Singer	♩ = 63
Kreisler/Rupp	♩ = c. 60

Czerny instructed: "The melody with the greatest possible expression, which is to be achieved through a beautiful touch and tone. The left hand must hold the 8th-notes to their full value. The bass accompaniment (from the 9th bar onwards) extremely light and short. From the 23rd to the 38th bar, all *legatissimo* and with expression that matches the violin's melody. (The 37th and 38th bars with pedal.) For the following theme, the pedal must also be used at each quarter bar. The final bars *ritardando*."¹²⁶

Czerny's use of the term *legatissimo* is noteworthy. For the piano, it may imply overholding of the tones. For the violin it suggests the most perfect legato connection between bowstrokes, which, during the whole of the 19th century, implied a significant amount of expressive portamento. Many opportunities for expressive shifting on the violin present themselves in this movement; in view of Beethoven's reported liking for portamento (4/a/iii), and his performing with Rodolphe Kreutzer, who certainly employed it, portamento may well be implicit in the notation in many places where legato passages require or invite shifting.

In addition to Beethoven's notated dynamic and accent marks, he would undoubtedly have expected trained instrumentalists to inflect the music, in the way that singers would use to enhance emotive words, taking note of its melodic and harmonic contours and its expressive qualities (3/a). In this respect, violinists' and pianists' markings help us to understand the expressive practices of 19th-century musicians.

1–8, 19–22, 39–45. Pno: In 1 and 39 the grace-note should be aligned with the beat (Ganz shows alignment with a broken dotted line), with the main note following closely after (5/a/ii). In accordance with the expressive and singing quality of the theme (Speidel indicates *cantabile*, Halir *dolce* in 1 and probably intended it at 39), all chords in lh might be arpeggiated with varying speeds within a moderately slow range depending on melodic and harmonic context (5/c/ii), except perhaps 4, 6, and 19–22 where,

¹²⁶ "Die Melodie mit dem möglichsten Ausdruck, der durch schönen Anschlag und Ton hervorzubringen ist. Die linke Hand muss die Achtelaccorde nach ihrem Werthe halten. Die Bassbegleitung (vom 9ten Takte an) äusserst leicht und kurz. Vom 23sten bis zum 38sten Takte alles *legatissimo* und mit dem Ausdruck, der dem Gesange der Violine entspricht. (Den 37sten und 38sten Takt mit Pedal.) Bei dem nachfolgenden Thema ist bei jeder Taktviertel das Pedal ebenfalls zu benützen. Die Schlusstakte *ritardando*."

following Moscheles' advice, all the chords marked portato could be swiftly arpeggiated (4/b/i) and held for the same length as notes with dots under slurs, by which he intended a slight separation. All chords should be held their full length, as advised by Czerny (Ganz indicates tenuto lines in 1 presumably expecting tenuto to carry on appropriately). From 39–45, frequent asynchrony with rh placed slightly after lh (or exceptionally before) would be highly appropriate. In 2 and 42 the turn should be from the upper note and quite late, after lh iii as notated by Reinecke (5/b/i). In 6, the trills, preceded by a note at the same pitch would certainly start from the upper note, and in 21, preceded by the note above, from the main note (5/b/ii). Where Beethoven marked slurs, overholding would undoubtedly have been expected (4/a) and he probably also expected judicious use of the sustaining pedal (Speidel and Ganz provide various sustaining pedal marks that might be helpful in this regard). The unison passage in the second half of 22 can be rendered highly expressive by employing a lilting style (inequality) enhanced by occasional asynchrony between rh and lh. In 44 rh Beethoven's syncopated rhythms ought to be played as flexibly as possible, as if uttering passionate words. As advised by Czerny, sustaining pedal could be used, especially on a Viennese-action instrument of that era, on every quarter-note beat. From 39–45 Speidel marks lh staccato with various sustaining pedal indications akin to Czerny's; Ganz, too, marks some sustaining pedal but far less than Czerny, and he indicates *tenuto* in 39 lh, though it is not clear if this applies only to lh i or all lh notes in the passage.

2, 40. Pno: The different slurring in these two bars surely indicates no difference in execution; in both cases Beethoven would have expected legato throughout though perhaps with rh iv a little less in volume than rh i. The difference may have resulted from Beethoven's inconsistent notation or a copying or engraving error.

3, 5, 41, 43. Pno: The absence of slurs on both occurrences of the theme in Pno, especially because of the slurs in Vl in 11, is curious. Beethoven surely expected legato (Reinecke, Ganz, and Halir mark slurs), but perhaps did not want to encourage overheld legato on the double-dotted notes.

6. Vl: The portato in 4 was surely envisaged here too, though it is missing from the 1st edition where ii–v are given in abbreviated form as a half-note with

stroke through the stem. The portato is marked by David, Joachim, Auer, Halir (with tenuto lines under the slur), Rosé, Seybold, Kreisler. It would have been executed by all trained 19th-century violinists with very little separation, more by pressure than by stopping the movement of the bow.

8ix–9. Vl: All the editions remain on the A-string going from 2 on 7ix to 4 on 8i, undoubtedly with a delicate portamento between the bowstrokes. In 9, fingerings divide between 4–2–2 and 4–4–2, the majority choosing the former.

9v–10i. Vl: Here the turn requires either a change of position or, what many editors indicate, an execution of the concluding two notes of the turn entirely with the 1st finger.

9–15i. Pno: All chords in rh could be gently arpeggiated and held for their full length (Speidel marks portato; Ganz *tenuto*) with varying speeds within a moderately slow range (5/c/ii). In lh the slurred broken chords could be overheld to create resonance (4/a/ii), perhaps aided with judicious use of sustaining pedal as indicated by Speidel and Ganz.

11iii. Vl: Many violinists around 1800 would probably have assumed a harmonic. It is explicitly marked by Alard, Singer, Halir; other editors may have assumed it to avoid the awkward fifth across the string with a single finger.

12. Vl: The turn is realised in a footnote by Singer as five 32nds beginning on d², but by Halir as four 32nds beginning on e². Beethoven will probably have expected the turn to begin with e² and perhaps with the first three notes played rapidly.

13i–ii. Vl: Some editors remain in 2nd position, but most shift from 1st or 2nd position to the c³ in 3rd position, for the sake of an expressive portamento.

14vii–viii. Vl: The vocal effect described by Spohr of changing the finger on the repetition of the same note (see note to op. 12/1/ii b. 55) is indicated by Hermann, Singer, and Brodsky.

15i. Vn: In the 1st edition, the appoggiatura is notated as ♯, which means either a 16th-note at this date, or potentially a grace-note (short appoggiatura). AG and most editions notate it as an 8th-note appoggiatura, which is probably Beethoven's intention, since his autographs do not use the notation ♯; Hermann, however, gives a full size 16th-note slurred to the g²; Auer and Kreisler reproduce the notation of the 1st edition, but with a slur to the main note; Halir gives a full size 8th-note, slurred to the g².

15–16. rh: The *sf* could be specially enhanced by an

asynchronous style playing the rh slightly after lh (5/c/ii; PT: 1/b).

17–18. Pno: The expressive portato and slurred-pair patterns invite subtle rhythmic inflection and perhaps even a broader tempo (4/b/i; 2/a; 3/d/ii). Rigidity of rhythm and tempo here would contravene the norms of 19th-century ‘beautiful’ performance (Ganz marks *espressivo*).

21. rh: The trill almost certainly starting on the upper auxiliary.

20–22. Vn: The portato marked in the 1st edition in 18f is surely expected to continue here as assumed in most editions.

22v–38. Vn: The original slurring in this passage is challenging at anything less than the fastest metronome suggestions; even Alard, however, with the slowest tempo, retained the original slurring (although this does not necessarily mean that he used it in performance), while Joachim, Singer, Auer, Brodsky, Kreisler indicate some changes of bow. Most take the upbeat in 22 and 26 π . Singer marks *espress.* in 23, and at 34 gives a footnote referring to 34–37: “This wonderful, deeply felt passage requires, in our opinion, a continual *cresc.* imbued with passionate warmth up to the *sf*.”¹²⁷ See also the note on *legatissimo* in the introductory paragraph to this movement.

There can be no doubt that violinists of Beethoven’s time would have utilised portamento in this passage, which the composer surely expected. The editions offer various expressive fingerings. Between 23iii–iv 4–4 is indicated by Singer, Brodsky, Halir; David, Alard, Hermann, Joachim, Seybold shift between iv–v, with the less intense 2–1. In 27 Singer, Brodsky make the same shift on the D-string; others remain in 3rd position on the D- and A-strings. Some shift expressively in 24, 28, while others remain in position. In 25, 27, some make an expressive shift from i–ii. In 31, all make an expressive shift either between i–ii (Singer, Rosé, Kreisler) or ii–iii (David, Alard, Hermann, Auer, Brodsky, Halir, Seybold) and in 33 all but Joachim and Brodsky shift i–ii (most) or ii–iii (Hermann). At 34i–ii, 35i–ii, 36i–ii all make shifts, all with 4–2, 4–2, 3–1, except Kreisler, whose use of more intense and continuous vibrato probably caused him to mark 3 on 34i and 35i. Those who take additional bows (Joachim,

Auer, Brodsky), probably intensified the legato by an audible connection between bowstrokes where shift and bow change coincide. This would be particularly valuable for connecting the upbeat to 23, using the fingering 2–2, by sliding the finger during the initial bowstroke and changing bow simultaneously with the finger’s arrival at 23i.

23–38. Pno: All broken chords in rh could be overheld (4/a/ii), and more resonance created through use of the sustaining pedal as indicated by Speidel and Ganz. All octaves in lh might be slightly arpeggiated, but especially those marked *sf* in 34, 35 and 37 (5/c/ii). Beethoven’s *perdendosi* in 25 and 29 (see following note) and the generally *pp* dynamic invites use of the *una corda* or *moderator* if available (PT: 3/a and PT: 3/b). Speidel suggests *una corda* from 23 with *tre corde* in 35. Ganz gives *una corda* in 23 and 27, and *tre corde* in 25 and the third quarter beat of 28. At 26 Speidel puts Beethoven’s *pp* in brackets and adds *ppp* with a footnote: “The dynamics that are sometimes bracketed in this edition are Beethoven’s, the added ones are those of the editors”.¹²⁸ For Speidel’s footnote at 37 see previous note.

25, 29. Pno, VI: *Perdendosi* here evidently has the meaning, as Muzio Clementi instructed, “extinguishing gradually the sound, ‘till it be almost lost’”.¹²⁹ Perhaps, like *calando*, it may also have been expected to elicit a slight relaxation of tempo.

45. rh: The trills start with the lower auxiliary note which should be aligned with the bass as shown by Ganz with dotted line notation (5/b/ii).

46f. VI: Tenuto lines under slurs are marked by Singer, Halir.

46–47. Pno: The chords on i might be very gently and swiftly arpeggiated (5/c/ii). The *sf* chords on iii could either be swiftly arpeggiated or asynchronised with rh slightly after lh (PT: 1/a and PT: 1/b). Ganz gives sustaining pedal marks that assist the resonance of the dotted figures.

48. rh: The turn from the upper note (5/b/i).

48f. VI: On 48ii, all except Alard begin π , evidently at the point of the bow, executing the *sf* on $\vee$. All but Joachim, Kreisler mark slurred staccato/portato in 49; some π , some $\vee$, some in several bows. Halir marks tenuto lines under slurs.

¹²⁷ “Diese wunderbare, tieferregte Stelle erfordert, nach unserer Ansicht, ein mit leidenschaftlicher Wärme empfundenes, anhaltendes *cresc.* bis zum *sf*.”

¹²⁸ “Die zuweilen in dieser Ausgabe vorkommenden eingeklammerten Vortragsbezeichnungen sind Beethoven’sche, die beigegeführten solche der Herausgeber”

¹²⁹ Clementi: *Introduction to the Art of Playing on the Piano Forte*, vol. 1, p. 14.

50–59. Pno: All chords except 53 rh ii could be gently arpeggiated (5/c/ii). In 51 Ganz marks *una corda* for Beethoven's *pp* with *tre corde* in 52, which would be appropriate. Beethoven's $\langle \rangle$ in 52 invites both arpeggiation and lingering at the apex (3/b/v). In 53 and 54 the rh octaves marked *portato* could be swiftly arpeggiated with the notes held almost full length (4/b/i), and the lh chords marked *sf* might similarly be arpeggiated or asynchronised by playing them slightly before rh (5/c/ii; PT: 1/a and PT: 1/b). For maximum contrast at 58 the *una corda* or *moderator* (if available) might be used. In 59, the chords would produce the required strong energy by being very tightly arpeggiated and accented (Ganz marks *marcato*). Ganz gives sustaining pedal marks, for example to assist the resonance of the dotted figurations in lh 53–55, but advises *senza pedal* in 51.

52. VI: Editors suggest a variety of fingerings. The expressive fingering beginning with a portamento 3–3 and a harmonic on a², which is given above the notes in the edited violin part of the present edition, is suggested by Alard. David, Joachim, Auer begin 1–3, with more reticent portamento and probably also used the harmonic, though they do not mark it. Singer, Brodsky, Halir begin 1–2 and execute another portamento playing the last two notes 3–3. Whether the editors who retain the 1st edition slur over the whole bar actually played this in one bow is questionable. Alard, at his specified tempo, could only have done so if he played very quietly; David, in his personal copies, often breaks up longer slurs, even in his own editions; and Joachim was noted for his variability in performance.

56. VI: Those who used slurred staccato/portato in 49 do so also here in various ways.

60–61. Pno: The lh octaves could be gently arpeggiated (5/c/ii), while overholding and over legato in rh would produce beautiful resonant effects (4/a/ii).

62–71. Pno: The appoggiaturas to the trills, marked by Beethoven, should be aligned with the bass as shown by Ganz with dotted line notation (5/b/ii). All lh chords might be arpeggiated apart from 71ii (5/c/ii). In 65–66, the rh broken chords could be overheld (4/a/ii). From 62–68, Speidel and Ganz suggest sustaining pedal patterns that are suitable for the passage. In 66–67, Beethoven's $\langle \rangle$ elicits a slight increase of momentum towards and lingering at the apex with a slowing down afterwards (3/b/v). In 68–69, the rh portato chords could be swiftly arpeggiated (4/b/i), and Beethoven's $\langle \rangle$

elicits lingering and perhaps also asynchrony, playing rh ii after lh. In 70 rh, the particularly poignant alternation of double-notes in 6ths (which Ganz marks *espressivo*) requires rhythmic flexibility (a lilt-ing style) (2/b), aided by subtle asynchrony, with rh xiii–xvi given maximum expression through asynchrony and/or arpeggiation, lingering at the apex of the $\langle \rangle$ and slowing down as suggested by Speidel, who marks *slentando*. In 71, the chord on i might be somewhat lengthened which Halir marks with a tenuto line and played slightly louder than its resolution.

63f. VI: The editors who mark fingering envisage portamento, either between 64 i–ii (4–4) or ii–iii (2–2).

66–68. VI: Most editors divide Beethoven's slur. Some editors evidently remain in 1st position, using an extension for c³. Others begin in 3rd position and shift on 67 i–ii or ii–iii. Singer, who marks *molto espressivo*, shifts 3–3 on i–ii in both bars. All indicate a change of bow except Joachim, who, however, surely made one in practice. If 66f is taken in 1st position, it could be effective to make portamento between the bowstrokes, as in 52, by sliding the 1st finger back towards f natural just before the bow change.

Rondo

Allegro molto

Tempo

The closest analogy to this movement among those for which Beethoven gave metronome marks is the *Allegro molto quasi presto* of op. 18/2/iv, to which he gave ♩ = 92, but in that movement there are many fewer 16ths, and they are also in less complex patterns. Comparison of this movement with the very similar third movement of op. 30 no. 3, marked *Allegro vivace*, for which Czerny and Moscheles give faster metronome marks, is interesting.

Moscheles-Cramer	♩ = 152
Czerny-Vortrag	♩ = 72
Czerny-Simrock	♩ = 144
Alard/Diémer	♩ = 112
Speidel/Singer	♩ = 132
Kreisler/Rupp	♩ = 132

Czerny writes briefly: "Very lively and with all the vigour of powerful, assertive, and brilliant playing."¹³⁰

1–8, 87–94, 163–171. Pno: Even at this fast tempo and very much in line with Czerny's description, all chords, apart from those marked staccato and 4 rh ii,

130 "Sehr lebhaft, und mit allem Feuer eines kräftigen, entschiedenen und brillanten Spiels."

might be arpeggiated very tightly or swiftly (5/c/ii), to achieve the effect on the ear that Samuel Wesley described in 1829 (using “a harsh Military Metaphor”) as “a *Running Fire*”.¹³¹ In 1, 2, 5, and 6 a special agogic accent can be created by playing the lowest note of lh on the beat and playing the remaining lh and rh notes together unarpeggiated and immediately after (PT: 1/a). Speidel marks *tenuto* above 1 rh i and 2 rh i.

8–16. VI: The bowing of this theme is treated differently by the various editors. Alard, Hermann, Kreisler take all the upbeat 8ths with separate bows, suggesting the use of the middle and upper half of the bow; David’s bowing (also given in Rosé, Seybold), with ∨ ∨ on 8i–ii, 9ii–iii, 12ii–iii, 13ii–iii, but separate bows on 10ii–iii, suggests performance near the point, which may also be implied by Halir’s use of down-bow slurred staccato on 11i–ii, but up-bow staccato for the other upbeat pairs, while Joachim, Singer, Auer, with slurred staccato only in 9f, 12f and separate bows in 8, 11 may imply execution closer to the middle of the bow.

9–15, 78–85, 170–172. rh: It is not certain whether Beethoven expected legato or non-legato. Given the fast tempo and the type of figuration, legato without overholding is possible and perhaps appropriate (4/a/ii). Diémer slurs each bar; Speidel marks *non legato*. In 169–171 many editors mark slurs. The <> in 171–172 might elicit a slight agogic accentuation and asynchrony at the apex in addition to dynamic nuance.

16ff, 174ff. Pno: All chords not short nor marked staccato might be swiftly arpeggiated (5/c/ii).

20, 178. Pno: Asynchrony at i would help to mark the rising 7th interval in rh (PT: 1/b).

18, 22. Pno, VI: The trill was certainly expected to begin with the upper auxiliary (5b/ii). Depending on the tempo, a turn from the upper note might be substituted.

20i. VI: The point of the bow is suggested by David’s ∨ here. Execution nearer the middle may be implied by the other editors’ use of □ or no bowing indication.

23i–24i. VI: The harmonic with 4th finger, to avoid an awkward 5th across the strings, may well have been regarded as self-evident by many violinists. Singer gives an individual fingering for 22iii–iv, 23i: 2–02–3.

24vi. VI: The open string is marked by Joachim, Singer, Auer, Halir, Kreisler, and was probably assumed by others.

24ff. Pno: Asynchrony in which important melody notes in rh are sounded very slightly after lh would help bring them into relief, especially useful for those marked *sf* (PT: 1/b). Here, too, it is uncertain whether Beethoven intended legato or non-legato in lh. Diémer marks slurs until 38. Speidel adds staccato and *non legato* from 24 to halfway through 30, followed by slurs until 38. From 27–32i Halir marks tenuto lines on lh i, iii, v and vii perhaps indicating over-legato. Ganz marks sustaining pedal through each bar from 24–30 but in 32 marks *ben articolato* without sustaining pedal.

25, 29. rh: Overholding is appropriate (4/a/ii).

39ii–iii (43 ii–iii, 182 ii–iii, 186 ii–iii). VI: Editors divide between those who take the notes with alternate bows (Alard, Joachim, Auer, Kreisler) and the rest, who mark ∨ ∨.

40–51, 187ff. Pno: Swift arpeggiation or asynchrony at 40, 44, 48i, 49i, and 51 would provide the requisite energy and accent without excessive harshness (PT: 1/a and PT: 1/b). In 41–43 and 45–47, the rh broken octaves might most characterfully be played non-legato. Speidel marks them *leggero*.

41f (45f, 184f, 188f). VI: Joachim-revised, Auer mark 41ii–iv with slurred staccato; Singer, Brodsky mark slurred staccato from 41ii–42iv.

51ii–58 (194ii–201). VI: Bowing patterns suggest different approaches to the bowstroke. Those who take the *sf* in 55 □ (Alard, Joachim, Singer, Auer, Halir, Rosé) evidently play the passage towards the middle of the bow (Singer in fact marks *leggero*, a typical indication for a *sautillé* bowstroke). Those taking the *sf* ∨, probably *fouetté* (David, Hermann, Seybold, Kreisler), clearly favoured execution near the point.

52–60i, 194ff. Pno: Beethoven surely expected the rh broken chords to be overheld to create as much resonance as possible (4/a/i). Diémer and Speidel marks slurs, Ganz gives sustaining pedal indications. Arpeggiation and or asynchrony will help enhance the *sf* in 55i and soften the arrival at 59i.

59–67i, 203ff. Pno: At 60i, 62i and 64i, asynchrony will be expressively effective. The chord marked *sf* at rh 63 would gain much energy with a swift arpeggiation (PT: 1/a). 67i could be softened with arpeggiation.

67–78, 210ff. Pno: Beethoven probably expected the broken chords to be played legato with overholding,

¹³¹ Philip Olleson, ed., *The Letters of Samuel Wesley: Professional and Social Correspondence, 1797–1837* (Oxford, 2001), p. 439.

though he may also have permitted a mixture of legato and staccato articulations. From 67–72, Diémer offers a mixture, Speidel a similar way, though at 75 he marks *non legato*, but in a footnote he explains that legato is permitted from 67 and again at 75. Reinecke and Halir slur.

60i, 62i, 64, 66i. VI: In practice the staccato mark (only in 60 in the 1st edition) signifies merely that the slur begins on ii, not that the note should be shortened.

86. rh: Presumably legato as given by many of the editors.

87–93, 163–169. VI: The unmarked 16ths of the 1st edition are ambiguous. In such circumstances it is very unusual for Beethoven to leave the notes unmarked with neither slurs nor staccato; the absence of staccato marks makes it unlikely that he expected each note to receive a separate bow. Most violinists of Beethoven's time would probably have played them either slurred throughout in whatever patterns were most convenient or with a mixture of slurs and separate bows (6, p. XXXII). Alard, Hermann, Brodsky leave the passage as in the 1st edition; all the other editors slur i–ii in 87–92/163–168 and i–ii, v–vi in 93/169 except Auer, who adds many more slurs. Max Rostal, evidently assuming separate bows, favoured a “light jumpy bow (*sautillé*)”,¹³² but this seems definitely to be ruled out by the absence of staccato marks.

95–105, 118–128, 147–150. Pno: The nature of the slurred pairs together with the *sf* elicits an agogic accentuation that might best be achieved by asynchrony between the hands or else playing the lowest note in lh on the beat with the remaining notes in lh and rh slight afterwards and unarpeggiated (PT: 1/a and PT: 1/b).

97f, 101f. VI: Most editors employ slurred staccato. Those who take separate bows almost certainly expected the 8th-notes to be played in a sharply accented manner (*martelé*) near the point.

105–107. VI: Most editors probably envisaged *martelé* near the point here, and this was also recommended by Rostal, as well as in 97, 101.¹³³

108, 130. Pno, VI: Beethoven may have expected the chords to be played staccato. Reinecke/Hermann, Halir, and Ganz/Auer mark staccato, Speidel staccato with >.

109–116, 131–138. VI, Pno: Although the 1st edition has no staccato marks in VI, Halir and Seybold added them. Others may well have expected the kind of “soft *spiccato*” recommended by Rostal,¹³⁴ perhaps similar to David's “hopping bowstroke” [*hüpfender Strich*] executed in the upper middle of the bow without the hair leaving the string. This kind of bowstroke, however, seems very unlikely to have been envisaged by Beethoven, who may even have expected the smoothest kind of portato, perhaps slurred four notes to a bowstroke or perhaps very soft separate bows, executed close to the point. The absence of staccato is paralleled in the repeated notes of Pno lh throughout these bars, which accompany a passage of 16ths under a single, long slur in rh, perhaps with over-legato touch (4/a/ii). For lh, however, Speidel marks *staccato*, and Ganz *staccato dolce*. Use of the *una corda* (as suggested by Ganz) or a *moderator* (if available) is appropriate (PT: 3/b).

117–123, 139–145, 154–156. VI: Most editors employ slurred staccato on iii–iv in *piano* and many also in *forte*. Slurred staccato in such circumstances would also have been a very typical late-18th-century bowstroke executed between the point and middle of the bow, as described by Reichardt in 1776 (6, p. XXXII).

139–146, 153–157. rh: As much over-legato as possible (4/a/ii).

157–162. Pno: At lh 157i, 159i and 160i, arpeggiation is appropriate. Given the *decrescendo*, the < > in 159–160 might elicit an immediate broadening.

218–225. Pno: All the rh broken chords overheld. Reinecke marks *sempre legato*, Diémer slurs, Ganz sustaining pedal, but Speidel marks *non legato*.

219–221. VI: Most editors hook the bowing bar by bar, a typical practice of Beethoven's time.

222f. VI: Most mark V for the off-beat 8th-notes and the others surely assumed them, as would many violinists around 1800.

229f. VI: Most begin V in 228 and slur from 229v–230ii.

230–233. rh: Probably all legato as marked by Reinecke and Diémer and with overholding (4/a/ii).

245–248. VI: Most mark the 8th-notes V V, though in 248 David marks them V π.

246–248. Pno: The effect of *sf* might be enhanced either by asynchrony between rh and lh or else swift arpeggiation of rh (5/c/ii; PT: 1/a and PT: 1/b).

258, 262. rh: Probably legato as marked by many of the editors, and overheld (4/a/ii).

¹³² Max Rostal, *Beethoven: The Sonatas for Piano and Violin. Thoughts on Their Interpretation* (London, 1985), p. 66; trans. Anna M. Rosenberg and Horace D. Rosenberg from *Beethoven. Die Sonaten für Klavier und Violine* (München, 1981).

¹³³ *Ibid.*, p. 66

¹³⁴ *Ibid.*

259–273. rh: All legato with overholding (4/a/ii). Reinecke marks *sempre legato*; other editors mark slurs. Ganz gives sustaining pedal indications. At 266, Speidel changes dynamic to *pp* and marks *una corda* with *tre corde* at 275.

266ii–275i. VI: Only some editors mark fingering. Some suggest remaining in 4th position throughout. David, Seybold provide an interesting and effective fingering that keeps the whole passage on the E-string, sliding back to 1st position with 4th finger between 268i–ii and 272i–ii and returning via 2 on 270ii.

274, 278. Pno: Swift arpeggiation would be appropriate (5/c/ii).

SONATA OPUS 23

Presto

Tempo

All 19th-century suggestions for tempo in this movement seem very slow when compared with Beethoven's extraordinarily rapid, and perhaps even unrealistic marking ♩. = 96 (♩. = 192) for the 6/8 *Presto* finale of his String Quartet op. 18 no. 3, which contains still more unremitting 8th-notes than this movement. Why such steady tempos should have been selected, even by Beethoven's contemporaries, is hard to explain; Beethoven himself, for the second part of his cantata *Meeresstille und glückliche Fahrt* op. 112, which is in 6/8, marked *Allegro vivace*, and even includes passages of 16th-notes, gives ♩. = 138, which is precisely the same metronome mark Haslinger and Moscheles suggest for this movement. It seems almost certain that Beethoven's use of *Presto* for the first movement of op. 23 implies something much faster, probably at least ♩. = 88–96, or, as in the case of some of his other very fast movements, as fast as it can practicably be played. In fact, Max Rostal evidently recognised this problem and specified an exceptionally wide range (♩. = 132–176) in his list of suggested tempos,¹³⁵ though he did not explain his reasoning in his discussion of the sonata.¹³⁶

Haslinger	♩. = 138
Moscheles-Cramer	♩. = 138
Moscheles-Meyer	♩. = 138
Czerny-Vortrag	♩. = 132
Alard/Diémer	♩. = 132

¹³⁵ *Ibid.*, p. 31f.

¹³⁶ *Ibid.*, pp. 68–70.

Speidel/Singer ♩. = 132

Kreisler/Rupp ♩. = 132

Czerny's comments on this movement make it even more surprising that his recommended tempo is so moderate. He wrote: "Extremely fast and never dragging. Although serious in character this movement must rather be played lightly than passionately, since the interest already lies in the continually rapid tempo."¹³⁷

For this sonata, early-19th-century markings, from a copy of the violin part (Österreichische Nationalbibliothek shelf mark: SH. Beethoven.121, plate number M.1124 c. 1808) will be referred to as Anon.

1, 3, 70, 70² etc. Pno, VI: The two-note ornament (Slide, Schleifer) was surely conceived as occurring with, not before the bass note (5/b/i). There were divergent opinions about its accentuation in Beethoven's time: some considered the accent to fall on the ornament, others on the main note. Where *fp* is marked, as here, it seems probable that Beethoven envisaged a vigorous, but not sharply accented attack on all three notes, dying away after the beginning of the main note. In practice, when the short notes are played as rapidly as possible (which is surely what was expected), the accent is in any case perceived as occurring on the main note. In a style of performance where vertical togetherness in the modern sense was not expected, this is unproblematic. In 1 and 3, Speidel marks rh i *ten.*, perhaps implying an accent. Ganz marks dotted lines connecting the first note of the ornament to the bass.

1–12i, 72–75, 84–91, 136–143 and 152–159. Pno: Overholding of notes in the broken chords would add much to the character, energy, and resonance (4/a/ii).

5–10, 59f, 168f, 173–175. Pno: Swift asynchrony with rh slightly after lh of the notes marked *sf* would enhance the effect (5/c/ii; PT: 1/b). The grace-note in 8 (171) played together with the main note and released immediately after (5/a/iii).

5ii. VI: It is likely that most violinists around 1800 would have taken the *sf* ♮, following the natural bowing sequence. Most of the 19th-century editors mark this, evidently performing the passage between the point and middle of the bow until 11. Joachim, Auer however mark ♮ here.

10iv. VI: Singer marks a harmonic with 4, followed by 2 on the E-string. A fingering of this kind would

¹³⁷ "Äusserst schnell und nirgends gedehnt. Obwohl von ernstem Character, muss dieser Satz doch mehr leicht als leidenschaftlich gespielt werden, da das Interesse schon in der rasch fortlaufenden Bewegung liegt."

not have been uncommon in the early 19th century, when vibrato was sparingly employed.

12 etc. Pno: Here and in similar places throughout the movement swift arpeggiation of *i* would produce the requisite energy following the *cresc.*, and swift asynchrony with *rh* after *lh* could be used on *ii* to create special emphasis for the beginning of the slur (5/c/ii; PT: 1/b).

12ii–16i. Vl: Most editors mark $\vee$ on 14ii, probably starting the preceding *f* close to the frog, playing 13 in the middle of the bow with a stroke to the point on 14i; then executing 15 near the point. This would be a very plausible bowing for Beethoven's time. Singer, however, marks $\sqcap$ on 14ii, 15ii, 15, iv, evidently taking them close to the frog.

14ii–19iv. Pno: Swift arpeggiation of chords not marked staccato would create a softer edge (5/c/ii; PT: 1/a).

21f. Vl: David's and Halir's use of the middle of the bow for the *f* is indicated by their slurred staccato over 2liv–vi taking the bow towards the frog for the *sf* on 22i.

22–29. Pno: The use of asynchrony at 22i for the *sf* and various downbeats, and arpeggiation at *lh i* in 24–28 will be an aid to the softening of expression (5/c/ii; PT: 1/a and PT: 1/b).

24–29. Vl: Alard, Joachim, Brodsky give the bowing of the 1st edition exactly. All the others, including Anon, adapt the slurring to achieve more convenient bow distribution. If Beethoven's slurring was intended to indicate phrasing, rather than simply legato (which is by no means certain), this can be achieved with longer slurs, but slightly greater emphasis on 25i and 26iv than would otherwise be the case.

29–50. Pno, Vl: This passage may invite a slight reduction in tempo, with an accelerando back to the original speed from the *cresc.* in 46 to the *f* in 50.

30–45i, 182–197i. Pno: The overlapping (polyphonic) thematic material invites the use of arpeggiation to create delineation, for example, where one part ends and another begins, perhaps best applied at such places as the end of 31, 41 and 42 as well as other places (PT: 1/a).

33–37. Vl: The long slur is unproblematic, especially at the very fast tempo Beethoven undoubtedly envisaged. Most 19th-century editors retain it.

45–48. Pno: Speidel marks $>$ on *lh*: 45ii, 46iii, and 47iii, and *rh*: 46i, 47i, and 48i.

48. Vl: AG prints the slur, questionably, from *ii*, and this is followed by later editors.

49–57, 197–209. Pno: Asynchrony (with *rh* after *lh*) at downbeats and other places (where possible) would be stylistically appropriate. At 52i playing the lowest note of the *lh* on the beat and the other notes in *lh* and *rh* following closely and unarpeggiated would create a special *sf* with an agogic effect (PT: 1/a).

52i. Vl: The *sf* can be achieved just as well with $\sqcap$ or $\vee$; the 19th-century editors are almost equally divided.

53–54. *lh*: Swift arpeggiation of the octaves would help to create fiery energy.

58–61, 210–213. Pno: Given the *ff* dynamic, the downbeats in 58–60 would gain much effect by special arpeggiation: perhaps in 58 a swift spread and in 59 and 60 a similar type of spread to 52i above. 6liv could also be swiftly arpeggiated to give emphasis to the beginning of the slur in *rh*.

62–68, 214–220. Pno, Vl: All chords marked *sf* in *rh* could be specially emphasised with a quick arpeggiation (PT: 1/a). The reiterated octaves in *lh* could be given energy by a quick, almost imperceptible arpeggiation. The first notes of the slurred figures in Pno and Vl in 62 and 64 might be given special emphasis, though not as much as *sf*, in order to mark their unusual placement as recommended by C. Ph. E. Bach, Daniel Gottlob Türk, and others in the second half of the 18th century (2b). In both Pno and Vl, Halir contravenes this by marking $\llcorner$ before the *sf* in 63 and 65 and $\lrcorner$ after. In Pno and Vl, Speidel/Singer and Halir mark $\rhd$ after the *sf* in 65 and 66. Speidel/Singer mark $\llcorner$ after the *sf* in 67, but Halir marks another $\rhd$.

72ii–76. Vl: This figure seems to have been problematic for many 19th-century editors, who made various changes, although it is perfectly easily executed as written, starting $\vee$ at the point on 72ii and taking the *fp* in 74 $\sqcap$ in the middle of the bow.

76–82. *lh*: The *lh* chords could be given rambunctious energy, particularly 76 and 80, by swift arpeggiation (5/c/ii). Ganz gives sustaining pedal indications at 80i and 84i.

76–83. Pno, Vl: Even at presto tempo the first note of the slurred pairs could be made a special feature by giving them emphasis both by dynamic and length (2/a). In Pno Speidel marks tenuto lines on 76 and 80 *rh i*; Halir marks tenuto lines on 78 and 82 *rh i*.

78. Vl: David begins in 3rd position and extends the 4th finger for the $e\flat^3$, before bringing it back for the d^3 , a perfectly effective and secure fingering, typical of the early 19th century, which, however, was

removed in David-revised. Most, however, including Anon, begin in 4th position, coming back to 3rd with the 4th finger.

78–83. Vl: Many later 19th-century and most 20th-century violinists would execute the 8th-notes in the lower half of the bow, allowing the two-bar slur from 84 to be taken π . This would not have been the natural choice for a violinist of Beethoven's time, who would instinctively execute fast notes of this kind in the upper half of the bow. It is possible to use the middle of the bow and still play π in 84 from middle to point, but David, Hermann, and Halir, clearly executing the 8th-notes nearer to the point, all take 84 $\vee$. This bowing was removed in David-revised.

79vi. Vl: An open string is marked or evidently assumed by all editors.

83iv–vi. Vl, Pno: Singer, Halir mark $\rhd$ rather than expecting a *subito p*.

84i. Vl: The open A-string (indicated by Alard, Brodsky) was evidently assumed by the others.

84–90. Pno: Beethoven's $>$ signs might elicit asynchrony with rh slightly after lh, which would help to bring out these successive pedal notes (5/c/ii).

84–91. Vl: This passage was surely conceived by Beethoven with vocal portamento in mind. From 85i–ii and 87i–ii Anon marks shifts (2–3 and 4–1), which are also given by all the editors. In 84 Singer adds the instruction *cantabile*; Auer and Rosé *espressivo*. After an open A-string on 88i, Anon and all editors except Hermann, Brodsky, Kreisler mark a harmonic on 89ii (Singer with 2nd finger and Rosé with 3rd) followed by 3rd finger on 89iii. Most remain on the A-string in 90f, fingering 2–2–4–4, and stay on the A-string until 93. Some violinists of Beethoven's time may, like Anon, have remained in 3rd position until 91iii, descending to 1 on 91iv.

84–110. Pno, Vl: The whole of this passage may invite a slight reduction in tempo, with an accelerando back to the original speed in the final bars, especially with the *cresc.*

92. rh: A swift arpeggiation would help fill out the texture and give a slightly dramatic surge (5/c/ii).

92–110. Pno, Vl: The dynamics in the 1st edition are problematic. Strictly followed, they indicate an 18-bar *crescendo* from *p* to *ff*. It seems highly likely, however, that one or more dynamics were omitted through oversight, either by Beethoven, by a copyist, or during engraving. The Singer/Speidel edition addresses this problem in the piano part, adding

many additional dynamic inflections. Halir simply adds *f* on 94ii in the violin part. Others make no addition. In view of Beethoven's *cresc.* in 108, it seems clear that the *crescendo* from 92 goes no further than *f* in 95.

94, 100, 106. rh: A swift arpeggiation of the octave marked *sf* would produce an energised accent with harshness.

94–95, 100–101. Pno: Ganz gives sustaining pedal marks presumably to give special resonance that would heighten the effect of these accented notes.

95ii, 101ii, 107ii. Pno: Either asynchrony with lh slightly after rh or arpeggiation are appropriate here for a gentler accent than at rh ii in 94, 101, and 107, which Speidel marks with $>$.

97, 103, 109. Pno: To delineate between the different figures in rh and lh, asynchrony (with lh slightly after rh) at rh ii would be effective (5/c/ii; PT: 1/a). Halir and Speidel mark tenuto lines on rhi 97 and 103 rh i, and Halir marks another on 109 rh i.

110. Pno: Asynchrony (with rh hand slightly after lh) would produce an appropriately abrupt energy to launch the highly energetic *ff* section that follows.

111–118. lh: A fast and especially accented arpeggiation with the chords held full length is appropriate here both for abrupt energy and textural support (5/c/ii). Halir marks tenuto lines on rh i in 113, 115, and 117 presumably to create a slight agogic accent which would not be inappropriate here.

120. Vl: The *fp* should almost certainly be on i, not ii. Despite Beethoven's propensity for the unexpected, its alignment with the *fp* in Pno rh and lh seems more likely; and from a musical point of view, too, a *subito p* on ii seems more characteristic. Its misplacement could easily have resulted from cramped writing in the autograph, or from a simple copying or engraving error. Beethoven's self-confessed fallibility in proof-reading and numerous verifiable instances of uncorrected mistakes and ambiguities in the sources make error perfectly plausible. Only Alard, however, considered it a mistake and placed it on i.

120–124. Pno: For immediate contrast, asynchrony (with lh slight after rh) or arpeggiation wherever possible will have a noticeably softening effect (5/c/ii).

121f. Vl: Anon continues the slur to 121iv.

122–128. Vl: Few editors left the 1st edition slurring entirely unrevised; several extend slurs across bar-lines.

129–131. VI: All editors use a hooked bowing for the 8th-notes, as was surely envisaged.

132–163. Pno, VI: Singer/Speidel add *allargando* in 132 and *poco rit.* in 134 with *in tempo* at 135iii. Ganz marks *sostenuto* in 132. A relaxation of tempo in 132f may have been implied by Beethoven's $\rhd$ or, in any case, by the approach to a fermata. The following passage may well have been taken at a slightly slower tempo than that of the movement as a whole, with a gradual *accelerando* back to Tempo 1 during the *cresc.* from 156. In 132 and 134, asynchrony in Pno with an especially expressive delay (more than usual) is appropriate to enhance this highly expressive moment. Pianists of Beethoven's era might have felt inspired to ornament the notes in 134–135 perhaps with a simple flourish.

134iii–143. VI: Singer, Brodsky, Rosé remain on the D-string.

135. VI: Anon and all editors (the latter following AG) extend the slur to 135iii.

136, 137, 141, 142, 225, 226iv–v. VI: Anon and all editors except Kreisler hook these notes in a single bow.

136–162, 224–243. Pno: To delineate between rh and lh figurations, frequent asynchrony (with lh slightly after rh) would be effective and appropriate to create subtle dynamic and agogic accents (5/c/ii; PT: 1/a). Halir gives various $\rhd$ and tenuto lines which may have implications for asynchrony.

155–159, 235–237iv–v. VI: All editors except Kreisler hook these notes in a single bow.

164. VI: The arpeggio instruction in the 1st edition, not included in any later editions (see Critical Report), was perhaps Beethoven's shorthand for a spread chord in which the a^2 – e^2 reflect the grace-notes in other occurrences of this figure. As a three-note chord, it might otherwise have been played almost exactly together.

173iv. VI: Anon, Alard, Singer slide the 4th finger to a harmonic.

176–179. VI: Beethoven's slurring here is impractical and neither Anon nor the editors leave the slurring exactly as in the 1st edition.

176–181. lh: Arpeggiation of the octaves would help fill out the texture and give character to these pedal points (5/c/ii).

181ii–189i. VI: The majority take the passage in 1st position with an open D-string in 184, which would probably have been the choice of most violinists in Beethoven's time. In 184f, however, Singer marks

4–o and several editors take the entire passage on the G-string.

194. VI: Alard, Seybold mark o, which most other editors, utilising 1st position, evidently regarded as obvious; Singer, Auer, however, who take the preceding bar up the D-string, mark 2.

198–214i. VI: See note to 46–62i

214ii–220. VI: See note to 62ii–68

224. VI: Anon, Alard, Singer, Auer, Brodsky mark a harmonic, which early violinists might well have used in this context, while others remained in 1st position.

227iv–v. VI: Anon and all except Alard, Hermann, Brodsky mark the staccato and slur in a single up-bow, taking a new $\rhd$ in 228. Only Hermann, Brodsky retain the 1st-edition slur across the barline to 228.

233f. VI: Singer, Brodsky, Rosé go up the D-string.

242i–ii. VI: Alard, Singer employ open A-string and harmonic.

247–262. Pno, VI: The rests might be extended for rhetorical effect, for which Beethoven was particularly admired. Gentle arpeggiation of the final three chords in Pno would be appropriate and effective for the fading away. Several editors mark these chords staccato.

Andante scherzoso, più Allegretto

Tempo

See the notes to op. 12/2/ii for comment on Beethoven's treatment of 2/4 *Andante/Allegretto* tempos. For this movement a faster tempo might be suggested by his use of the qualifier, *scherzoso*, though this is more likely to characterise the performance style, perhaps indicating shorter execution of staccato notes than might otherwise have been the case (see note to b. 40). For the 2/4 *Allegretto scherzando* of the Eighth Symphony, Beethoven gives $\text{♩} = 88$, but in that movement, much of the thematic movement involves 32nd-notes, suggesting a relationship in which the 8th-note rather than the quarter-note is seen as the basic time unit (perhaps really conceived as 4/8). That Beethoven's faster Andantes could be as fast as his Allegrettos is demonstrated by his metronome mark for the 3/8 *Andante scherzoso quasi allegretto* in the String Quartet op. 18 no. 4 and the 3/8 *Allegretto vivace e sempre scherzando* in the String Quartet op. 59 no. 1, to both of which he gave the same metronome mark of $\text{♩} = 56$. The Haslinger tempo is probably close to what Beethoven would have given.

Haslinger	♩ = 92
Moscheles-Cramer	♩ = 84
Moscheles-Meyer	♩ = 92
Czerny-Vortrag	♩ = 92
Alard/Diémer	♩ = 138
Speidel/Singer	♩ = 72
Kreisler/Rupp	♩ = c. 92

Czerny describes the movement as “A merry, charming joke, to be performed with humour and tenderness. The tempo always lively. The fugal passage well marked. The last 12 bars of the first part very gentle but also not drawn out.”¹³⁸

Beethoven will have expected trained players to add many more dynamic nuances than he marked. A sense of what 19th-century musicians would have added might be gained from studying the annotations of Speidel/Singer, Halir, and Auer/Ganz.

Throughout this movement all chords, apart from those marked staccato or forming resolutions, might be arpeggiated at a generally moderate speed, though with variation according to melodic and harmonic context (5/c/ii).

0–16 etc. Pno, VI: The slurred pairs of 8th-notes will have signified slight strengthening and perhaps even lengthening of the first note under the slur, which would enhance the feeling of *scherzoso*.

8–30. VI: David, Hermann, Rosé indicate ∨ successively until ♩ on 23i, before resuming ∨ until 30ii; Alard provides only ∨ on 8i and ♩ on 23i, but probably also expected repeated ∨ this may have been executed just below the middle of the bow, beginning each ∨ in the same place, or perhaps close to the point, using very little bow and starting again at the point at 12ii, 17i, or even, perhaps, returning to the point for each of the slurred pairs. The successive use of ∨ for off-beats after rests was already established in the 18th century, and probably came naturally to early-19th-century violinists (see note to op. 12 no. 3 bb. 17f., 21f., 88f., 92f.). Singer, in contrast, marks everything ♩, surely playing in the lower half of the bow. Some editors do not mark any bow directions. David-revised omits all the repeated ∨.

Most editors retain the dynamics of the 1st edition, but Singer adds *espressivo* in 25 and includes an editorial *cresc.* in 27, which is also added by Auer in 28. Halir, typically, offers a more complex dynamic scheme.

¹³⁸ “Ein heit’rer, lieblicher Scherz, mit Humor und Zartheit vorzutragen. Die Bewegung stets lebhaft. Den fugierten Satz wohl markirt. Die letzten 12 Takte des ersten Theils sehr sanft, aber auch nicht gedehnt.”

14ii. VI: A harmonic is marked by Alard, Hermann, Singer, Halir.

16. Pno, VI: Speidel/Singer mark *espressivo* perhaps responding to the cessation of staccato marks on the second note under the slurs, although it is unlikely that the composer intended a difference, merely assuming the continuation of the previous notation.

30ii–31, 153ii–154. VI: All earlier editors except Joachim mark 30ii/153ii as a harmonic followed by 2 on 31i/154i.

32–33iff. lh: Beethoven would have expected legato across the bar line (4/a/ii), similarly for VI 36–37. Speidel marks 33i >, Singer the same on 37i.

33, 37, 40, 44ff. Pno, VI: The trill in this figure, preceded by the note above, certainly starts from the main note (5/b/ii).

36. lh: The grace-note played together with the main note and raised immediately after (5/a/ii and iii).

38–39, 164–165. Pno: The 16ths presumably to continue staccato. Many of the editors mark them thus.

39i. VI: All indicate 3rd finger on 39i.

40. VI: *leggiere* is marked by Hermann, Seybold, suggesting that they envisaged the kind of *hüpfenden Bogenstrich* described in David’s *Violinschule*, where the elasticity of the bow-stick is brought into play, using a short stroke between the middle and two thirds of the way towards the point, but without the bow-hair leaving the string. Probably other players envisaged this style of bowstroke, perhaps also in Beethoven’s time.

44i. VI: Most editors evidently expected a 4th-finger trill on 44ii.

44–45. rh: Presumably to continue staccato. Many of the editors mark them thus.

46–49, 166–169. Pno: Asynchrony (with rh slightly after lh) at various points of melodic/harmonic interest would enhance the expressive quality of the music and particularly for the *sf* (5/c/ii; PT: 1/b).

54–55i, 58–59i, 174–175i, 178–179i. lh: Some or all of the chords could be gently arpeggiated (5/c/ii). Speidel marks these portato.

59–76, 179–188. Pno: In 59–64 the first lh chord under the slur could be arpeggiated, the second unarpeggiated, those marked *sf* with perhaps a swifter arpeggiation than the others (5/c/ii). For maximum expression the rh melody notes at 60i and 62i could be played asynchronously with lh slightly after rh.

68i. Pno: Perhaps best unarpeggiated.

64, 184. VI: AG slurs from ii, although the slur is clearly from iii in the 1st edition, and all the editors adopt this.

67i. VI: A harmonic (marked by Alard, Singer, Auer, Halir, Kreisler) is likely to have been an obvious choice for early 19th-century violinists.

70–72, 190–192. rh: 70i could be swiftly arpeggiated to enhance the *sf*, but 70ii unarpeggiated. 71i and ii and 72i could be arpeggiated (5/c/ii).

72–75, 192–195. Pno, VI: Beethoven's *cresc.* might elicit a slight hastening to and lingering on the *sf* in 74, followed by a return to tempo in 75. This would give the passage a more emphatic character while also increasing the contrast with the similar material in 68–71, 188–191.

74–75, 194–195. Pno: rh i and lh ii in 74 could be swiftly arpeggiated to enhance the *sf*, while the last beat of the bar is unarpeggiated. All chords in 75 could be arpeggiated to soften them.

76–79, 196–199. Pno: The rh broken chords overheld to create maximum resonance and the lh chords arpeggiated fairly slowly to fill out the texture. Speidel and Ganz indicate sustaining pedal through each bar.

77, 79, 81, 83, 197, 199, 201, 203. Pno, VI: The notes marked portato should probably be played almost connected. At 197 Singer marks VI *dolce*.

82i, 198ii. VI: A harmonic is marked by Alard, Hermann, Singer, Seybold; David and Joachim may have regarded it as self-evident in 3rd position.

82f, 85f, 202f, 204f. Pno: The missing staccato marks in the first edition were supplied in AG and all the editions. Curiously they are missing in the exactly equivalent places on both occurrences of this passage.

84–85, 204–205. Pno, VI: The grace-notes on the beat with the main note following swiftly after (5/a/ii).

86–87, 206–207. Pno, VI: The final three chords perhaps played long but separated as if portato. Singer marks VI in 86 and 206 portato. The Pno chords might be gently arpeggiated.

87ii–90, 111ii–122, 147ii–152. VI: A similar pattern of V and n in the various editions occurs in these passages as in 8–30.

94f. Pno, VI: Singer/Speidel mark *slentando*.

98–103i. Pno: In this passage asynchrony and/or arpeggiation, especially for notes marked *sf*, would be an aid to expression.

115–123. Pno, VI: The writing here might elicit a freer approach to rhythm and tempo, giving the passage a more improvised, coquettish, or perhaps hesitant feeling.

123ii–131v. VI: A diversity of practices for this some-

what awkward passage is demonstrated by the editions. Alard, Joachim, Singer, Auer, Kreisler begin V and evidently play 125ii–127vi in the middle of the bow, either with alternate bows on the separate 16th-notes in 126 (Alard, Kreisler) or with V V (Joachim, Singer Auer); Singer specifically marks 'middle' [Mitte] in 126 and from 129ii; the others all begin n and play the separate 16th-notes in 126 V V; David, Halir, Rosé, Seybold are evidently towards the point of the bow in 126, since they mark 127ii–vi slurred staccato to move back down the bow; Hermann, Brodsky probably remained closer to the middle, since they leave 127 with separate bows.

127, 134 and 138. Pno, VI: The slurred pairs could be nuanced by lengthening and playing the first stronger than the second, which is shortened somewhat (2a).

131f, 135f. rh: The trills starting on the upper auxiliary.

139f. Pno, VI: Speidel marks *espressivo* on the final 8th of 139 and Singer on 140i.

140–144. VI: David, Singer, Halir, Rosé, Seybold mark V slurred staccato for the 16ths. Singer also marks *espressivo* in 140.

146ii. VI: Alard, Singer, Brodsky mark a harmonic; David, Hermann, Joachim probably considered it self-evident.

147vi. VI: Singer marks *espressivo*.

159. VI: Seybold *leggiere*

171. VI: Alard, Singer, Brodsky, Seybold mark a harmonic (after 1st position in 170); other editors using 1st position in 170 (David, Hermann, Joachim) probably assumed it.

190ii. VI: Auer, Halir mark a harmonic

196i. VI: Alard, Singer, Halir mark a harmonic.

198i. VI: See note to 82i

Allegro molto

Tempo

Beethoven left metronome marks for two *Allegro molto* movements with many 8ths: he gave ♩ = 152 for the fourth movement of the Second Symphony op. 36, and ♩ = 84 for the finale of the String Quartet op. 59 no. 3. For the *Allegro con brio* first movement of the String Quartet op. 18 no. 6, he marked ♩ = 80. The Haslinger and Moscheles tempos are surely closest to what Beethoven would have given.

Haslinger ♩ = 76

Moscheles-Cramer ♩ = 160

Moscheles-Meyer ♩ = 76

Czerny-Vortrag ♩ = 138
 Alard/Diémer ♩ = 138
 Speidel/Singer ♩ = 144
 Kreisler/Rupp ♩ = c. 144

Czerny comments tersely: "To be performed just as light and fast as the first movement."¹³⁹

0ii–1f, 9ii–10f, 53ii–54f, 61ii–62f, 93ii–94f, 101ii–102f,

203ii–204f, 211ii–212f, 303ii–304f, 311ii–312f. Pno, VI: In AG the slur begins from the upbeat in all these places, except 53 and 311, although it is always from the following note in the 1st edition (and in VI there is even a staccato mark on 303ii, where the figure appears at a different pitch in a somewhat different context). All the violin editors, follow the bowing in AG, beginning *V*. The absence of a staccato mark in both VI and Pno, on all but the final, modified appearance of the theme in VI, certainly suggests that Beethoven did not expect a sharply detached upbeat except in that final appearance. According to the general theory of the period, an upbeat was connected smoothly to the following downbeat unless specifically marked to the contrary by staccato or a rest (the vocal parallel is obvious; there are few contexts in which the words encourage a staccato upbeat). Beethoven's slurring, if it was consciously conceived to indicate something, may have been intended to convey to the performer that although a legato connection was expected, the accentuation should fall on the strong beat, not the upbeat; this may also have implications for the frequent places in the movement where a slur actually begins on the upbeat. From a technical point of view, slurring the upbeat across the barline makes almost no aural difference (except if a shift to 3rd position is made). A violinist could, of course take the upbeat with *π* at the point of the bow. (See note to op. 12/1/ii bb. 8–16.)

In the first four appearances of the theme Alard, Singer, Auer, Brodsky, Hermann, Halir, Kreisler, Seybold make a portamento shift from 1–4 on the first two notes, returning to 1st position via an open A-string in the second bar. This treatment evidently became traditional in the second half of the 19th century. Anon, however, does not apply this fingering, probably executing the passage in 1st position as David and Joachim apparently envisaged. As a variant, however, portamento between *e*¹ and

*c*² might perhaps be considered on a later statement of the theme.

In addition to his own dynamic markings, Beethoven will have expected trained musicians to add many more to achieve a 'beautiful' interpretation. Halir's copious added dynamics might offer some inspiration in this respect.

0–8, 53–61, 93–113, 203–222. Pno: Overheld legato would be appropriate here to create a special resonance, obviating the need for sustaining pedal (4/a/ii). Pianists of Beethoven's era would likely have used asynchrony at important points, including the beginnings of bars; and for the *sf* in 6, asynchrony would soften any potential harshness (5/c/ii and PT: 1/b).

9–24, 62–73, 304–311. Pno: At the swift tempo, Beethoven may have expected the rh figurations in bars to be played legato but without overholding which may explain why he did not mark slurs (4/a). It is also possible that a non-legato articulation would have been acceptable to him (Speidel and Halir mark *leggiero*). He would surely have expected overholding of the broken chords in 15, 16 and 19. From 20–24 it is likely that Beethoven expected legato without overholding (Alard marks slurs within each bar, Speidel a long slur over the passage). In 13 and 309 playing the lh note before rh would help achieve a special *sf*. In 304 Speidel marks lh *marcato*. Asynchrony at various points might also be introduced to aid expression.

25–43, 248ii–266. Pno: For the downward broken chords under slurs in 25–27 etc. overholding is apt, perhaps also with sustaining pedal as marked by Ganz. At 25i, 29i and 33i etc. the *fp* might be enhanced with asynchrony. In 27iv etc. the notes tied across the barline in rh should receive a gentle emphasis as was advised for such instances by C. Ph. E. Bach and other writers in the late 18th and early 19th centuries, which could be enhanced with a swift arpeggiation. The same type of emphasis could be applied to the tied notes in 36–41 etc. From 36–41 Halir marks the tied notes with > (which he had already marked in VI on the tied notes from 27 onwards). In 39–41 lh the first chord under each slur might be arpeggiated, the second not (5/c/ii).

43–48. Pno: The rh slurred figures with overholding. It is possible that Beethoven expected the last note under each slur to be shortened somewhat; many of the editors mark staccato (2/a). In lh the first of each slurred pair might be arpeggiated, the second not.

139 "Eben so leicht und schnell wie der erste Satz vorzutragen; jedoch leidenschaftlicher."

49–53. Pno, VI: Speidel/Singer mark *espress.* in 49 (VI) and 51 (Pno) and *lento* in 51 (Vn) and 53 (Pno). Speidel also instructs in a footnote in the piano part that the piano's f^2 should not be played until after the completion of the violin's ornament.¹⁴⁰ Whether Beethoven expected the small notes to be executed *ad lib.* and broadly, as suggested by Speidel/Singer, or to be played as a rapid ornament (like a kind of trilled rising appoggiatura ending in a turn), is unknowable. The latter, however, seems a distinct possibility since the standard teaching on the execution of small-note ornaments was that they should be played rapidly even in slow tempo, and with the beat, not before it (therefore with the piano's f^2). In view of the improvisatory tendencies of early-19th-century performers, it is not inconceivable that, for instance, the pianist might have added more notes to the 'trill' so that it was longer than the violinist's ornament. In Pno the effect of the rh note marked *sf* could be enhanced by playing it slightly later than the lh.

74–93. Pno, VI: Speidel/Singer mark *poco tranquillo* in 74, *poco allargando* in 77, *a tempo* in 82, *poco allargando* in 85, *poco più lento* in 90. Perhaps this reflects the kind of tempo freedom that was typical of Beethoven's time; the question is to what extent such tempo flexibility was expected to occur. In Pno all chords marked staccato should probably be unarpeggiated as advised by Czerny or (5/c/ii), or at most very tightly arpeggiated. The chords in 81, 88 and 92 could be arpeggiated very slowly and poetically, though at varied speeds according to context, and perhaps in a different order than the usual lowest to highest notes.

VI: This is a very likely situation in which the pairs of staccato quarter-notes will have been played in the middle portion of the bow, with a very short stroke from the forearm that allows the bow-hair slightly to leave the string, but with a somewhat longer on-string stroke during the *cresc.* Auer marks the quarters with staccato dots in 74–77, 82–85, and with tenuto lines in the other bars; Rosé only adds tenuto lines in 80, 87, 91. Hermann, uniquely, marks $\vee \sqcap$, perhaps to give a more natural lift after the first note.

113ii–121, 145ii–153. VI: Singer, Halir mark *cantabile*, Auer *tranquillo*. Here, too, the implied tempo nuances may reflect traditional practice. 113i–114i etc. would surely have been expected to be played

legato. All the editors break the long slur either after four bars or two bars.

David, Joachim, Brodsky, Seybold provide no fingering, apparently expecting 1st position with an open E-string in 115. With a gut string and in the context of only ornamental vibrato, this is a very plausible fingering for Beethoven's time; with a metal E-string, even without continuous vibrato, it will require more refined bow speed and pressure not to make it obtrusive. The others utilise the A-string, with implications for portamento. Here too, as with the principal theme, a different fingering might be considered in 145ff.

113–144, 276–283. Pno: In this context many of the whole- and half-note chords would have been expected to be arpeggiated perhaps at varying speeds according to context which also accords with a *cantabile* style suggested for the VI (see note above). Ganz marks *espressivo* in 122. Pianists would certainly have applied asynchrony at many places in the passage according to context and need (5/c/ii). 121 rh iv – 122 rh i surely legato.

118–121. Pno, VI: The $\langle \rangle$ in 118–121 is likely to have elicited a subtle increase of momentum towards and lengthening at the apex (with asynchrony in the Pno and perhaps vibrato in VI) and a return to tempo afterwards (3/b/v).

135, 167. VI: The fingering with a harmonic is marked by Singer.

145–190. Pno: All the triplet quarter-notes with as much overholding/over legato as possible. Some or all of the half-note chords (including octaves) could be arpeggiated according to context. Ganz marks *espressivo* at 154. The trill in 176 with a main-note start. The *sfp* in 190 could be enhanced with arpeggiation (PT: 1/a). On the down beat of 179 and 183, asynchrony would give a special colouring to the dissonance (5/c/ii).

191, 193, 195. Pno, VI: That Beethoven envisaged an upper auxiliary start to the trills is almost certain in this context (5/b/ii).

198–201. Pno, VI: The reason for Beethoven's notation here is unclear. Dots under slurs always indicate portato in his notation, i.e. an articulation intermediate between staccato and legato, but it is very unusual in his writing for there to be rests between the notes under the slur. Perhaps here he wanted to emphasise the larger phrase: a phrase of four notes rather than four separate, unconnected notes. Similar notation was more extensively used by Brahms.

140 "Das f wird erst auf die halbe Note der Violine eingesetzt"

223–248. Pno: Beethoven probably expected the 8th-note broken chords in rh and lh to be played legato with overholding where possible, but legato without overholding or non-legato is also a possibility. Speidel marks *non legato* at 223 and 231 but also gives sustaining pedal indications through each bar. Ganz marks *non legato* and sustaining pedal indications from 231. Rosé marks *non legato* from 223. From 224–230 the quarter-note chords in lh could be arpeggiated swiftly and with gruff accentuation. Speidel marks these staccato with arpeggio signs and >. Presuming that Beethoven expected all the chords in 231–246 rh to be staccato, these should be unarpeggiated (5/c/ii) or at most very tightly broken (perhaps best reserved for the chords marked *sf*), which would give them the requisite fire. The dramatic chord marked *sf* in 247 could be played in various ways: a fast arpeggiation from lowest note to highest note; playing the lowest note on the beat with the other notes in lh and rh very slightly afterwards and unarpeggiated; arpeggiating the chord upwards and downwards several times to sustain the sound through the chord's length; a combination of all of these (5/c/ii; PT: 1/a and PT: 1/b).

231–246. VI: Most violinist of Beethoven's time would probably have remained in 1st position and used separate bows throughout, as Anon apparently did. Few editors provide fingering, presumably assuming execution in 1st position; Hermann simply marks 0 on 231iii. Alard, Singer, however, suggest 3rd position in 237, 241, 245, returning to 1st in the following bars. Not until Kreisler does an editor suggest 2nd position in 237, 241, 245. Auer alone adds occasional slurs, which some violinists of Beethoven's time may have employed in a passage of this kind, although Beethoven's staccato marks in 231 might suggest that he envisaged separate bows.

257–266. VI: One of Anon's only two markings in this movement is fingering here; the ascent in 258f is accomplished by a shift from 4 on b^2 to 1 on c^3 followed by a 4th-finger extension for g^3 ; the 4th-finger is also used for f^3 and the rest of the descent executed by 3 on c^3 and 2 on c^2 . Most of the editors move to 3rd position with 2–2 from 257 to 258i, but Singer, Brodsky begin already in 3rd position, and Kreisler, Seybold begin 1–2.

268–275. Pno, VI: Speidel/Singer again add *poco tranquillo* in 268 followed by *allargando* in 272 and *a tempo* after the fermata. The chord in Pno 274 might be given a fairly slow arpeggiation (5/c/ii).

284–303. Pno: The rh figures with overholding. The lh octaves from 284–294 could be swiftly but gently arpeggiated which would help to achieve the requisite softness (5/c/ii; PT: 1/a) Ganz marks *dolce* and gives sustaining pedal indications through each bar until 302.

292ii–iii, 294ii–iii. VI: Singer employs a fingering typical for him, sliding the 2nd finger to the harmonic a^2 in 292 and the 4th finger to the harmonic in 294.

303. VI: The use of the open E-string here would probably have been almost universal in Beethoven's time. It is marked by all the editors except Rosé.

306. VI: Alard, Hermann, Singer use an extended 4th-finger harmonic for the e^3 . Anon and most of the editors shift the 2nd finger from b^2 to c^3 . Both fingerings are plausible for the early 19th century.

311–323i. Pno: Beethoven will surely have expected the rh octave at the end of 311 to be connected to the following octave as marked by Speidel, Rosé, and Halir, although Diémer marks 311 rh ii staccato (see Beethoven's slur in lh from 16–17). To achieve legato through the octaves a combination of legato fingering (alternating 5, 4 in the upper notes as marked by a few editors) and sustaining pedal as marked by Ganz will be helpful. The octaves marked *sf* in 316, 317, 320 and 321 could be enhanced with swift arpeggiation or asynchrony (5/c/ii).

312–323i. VI: 1st position is expected by all editors except Halir, who shifts to 3rd position on 119vi and back to 1st on 321viii. As in 231ff, Auer adds some slurs.

323–332. Pno: The slurred rh figures (and lh figures in 329 and 330) with overholding. From 324–329 the lh chords might all be swiftly arpeggiated.

327f. VI: All editors except Alard, Rosé mark an open E-string; all except Rosé, Seybold explicitly mark, or obviously assume a harmonic e^3 with 4th finger in both bars.

329iv. VI: All except Alard, who remains in 3rd position until the end of 330, descend via the open E-string.

SONATA OPUS 24

This sonata may serve as a case study for some issues that occur throughout Beethoven's works, at least until his last decade.

In bars 1–24 and 124–148, Beethoven provided only a general *piano* dynamic with two short *crescendos* re-

turning to *p* and a final *cresc.* to *f*. There is no reason to imagine that he expected a constant dynamic level where nothing else was marked: a fine early-19th-century performer was expected to understand how to nuance the volume within a general dynamic level; the composer marked only the major effects that might not necessarily be obvious from the shape of the melodic line. Most later editors have been content to leave such refinements, which are nevertheless essential for a beautiful performance, to the executants. The editions by Speidel/Singer, Halir, Rosé, and to a lesser extent Ganz/Auer, however, provided suggestions, evidently with less experienced performers in mind, for shaping the melodic line dynamically. Experienced musicians will have been expected to apply more subtle, or indeed contrasting nuances, ideally treating the melody differently on the repeat of the exposition from the first time. For the violinist, this might have included changing the fingering to use the tone colour of different strings, varied vibrato or portamento (see, for instance, Singer's treatment of the opening bar, referred to in the note to li-ii, 861); for the pianist, in addition to tone colour, a varied use of arpeggiation and asynchrony, or for either performer, varied dynamics and a different modification of the notated rhythms.

Whether Beethoven might have envisaged, or indeed encouraged additions or changes to the notation on the repetition of a section or melody, remains speculative; but in the aesthetics of the time in which Beethoven grew up, skilful, proportionate, and appropriate variation of a melody on its subsequent appearances was certainly regarded as a sign of superior musicianship. Beethoven is known to have approved of Bridgetower's improvised embellishment of the first fermata in the *Presto* of the first movement of op. 47 (see the Commentary on that sonata). Furthermore, despite Beethoven's admonishing of his pupil Carl Czerny for inappropriate embellishment in a performance of his Piano and Wind Quintet op. 16, Czerny added a substantial number of ornamental additions and changes in his 1823 solo piano arrangement of the second movement of Beethoven's 'Kreutzer' Sonata op. 47, and his 1825 piano duet arrangements of the whole sonata. These offer valuable insights into the kinds of embellishment that were evidently regarded as acceptable by a musician in Beethoven's close circle, whose musicianship he is known to have valued (see the Commentary on op. 47 below for details of Czerny's added ornaments, and "Reading

between the lines" (5/c/i) for Beethoven's criticism of Czerny's excessive embellishment to the piano part of Beethoven's Quintet op. 16 in 1816). Although many of Czerny's embellishments in his arrangements of op. 47 conflict with his assertion in 1846 that, in performing Beethoven's works, "the player ought absolutely not to permit himself any change to the composition, any addition, any abbreviation",¹⁴¹ this contrast between earlier practice and later opinion undoubtedly reflects the "changed taste of the times" to which Czerny also referred.¹⁴²

Improvised ornamentation was still practised in the 1840s, but was increasingly regarded as inappropriate. This is nicely illustrated by Berlioz's complaints about the otherwise excellent first oboist of the Dresden Court Orchestra in 1842, who, in performing the 'Scène aux champs' in the *Symphonie Fantastique*, revealed "an old style and a mania for making trills and mordents".¹⁴³

In op. 24, a sensitive early-19th-century violinist might perhaps have made the following types of embellishment during the repetition of the exposition of the first movement:

b. 3



bb. 3–6



bb. 7–8



or



b. 29



or with an accenting ornament on the first note instead of, or as well as the trill.

141 Czerny, *Die Kunst des Vortrags*, p. 34. "darf der Spieler sich durchaus keine Änderung der Composition[,] keinen Zusatz, keine Abkürzung erlauben."

142 *Ibid.*, "durch den veränderten Zeitgeschmack".

143 Hector Berlioz, *Mémoires*, vol. 2 (Paris, 1870), p. 276. "un vieux style, et une manie de faire des trilles et des mordants".

b. 157



Or on repetitions of the principal theme of the Rondo:

b. 65 or b. 133



b. 69 or b. 137



bb. 70–73, bb. 138–141, or b. 205



Piano variants in the principal theme of the first movement might include:

bb. 13–14



b. 16



b. 18



Or in the Rondo:

bb. 5–7



b. 8



b. 125



bb. 126–127



Allegro

Tempo

Beethoven assigned metronome marks to several Allegro movements in c metre. The fastest at $\text{♩} = 88$ is op. 59/1/i, in which the smallest note values are triplet 8ths, the slowest at $\text{♩} = 80$ is the storm movement of the Sixth Symphony, which has some notes shorter than 16ths; the finale of the Fifth Symphony and the first movement of the String Quartet op. 74 are both marked $\text{♩} = 84$; the latter has a similar component of slurred 16ths to this movement and it seems very likely that Beethoven would have allotted it a similar number. There is no evidence that Beethoven ever changed his mind about the tempo of this movement, but with the sonata's continuing popularity, the first movement's lyricism seems to have been increasingly cultivated at the expense of its drive. This may already have been happening by the time it was re-issued in the Haslinger collected edition; even $\text{♩} = 76$ seems anomalous for a c Allegro.

Haslinger	$\text{♩} = 76$
Haslinger 2	$\text{♩} = 66$
Moscheles-Cramer	$\text{♩} = 144$
Czerny Vortrag	$\text{♩} = 132$
Alard/Diémer	$\text{♩} = 112$
Speidel/Singer	$\text{♩} = 126\text{--}138$
Kreisler/Rupp	$\text{♩} = 108\text{--}112$

SONATE

97

für Pianoforte u. Violine

von

L. VAN BEETHOVEN.

Dem Grafen Moritz von Tries gewidmet.

Op. 24.

Sonate N^o 5.

Allegro (non tanto). M. M. ♩ = 126-138.

VIOLINO.

PIANOFORTE.

5
21392

Op. 24 ed. Wilhelm Speidel and Edmund Singer

Sonate V.

Neuausgabe von Carl Halir.

Dem Grafen Moritz von Fries gewidmet.

L. van Beethoven, Op. 24.

Allegro.

The musical score for the first system of Beethoven's Sonata V, Op. 24, movement Allegro. The score is in G major, 2/4 time, and consists of six systems of piano and violin staves. The first system shows the piano introduction with a 'mp dolce' marking. The second system continues the piano part with a 'mp' marking. The third system introduces the violin with a 'mf' marking. The fourth system continues the violin part with a 'mp' marking. The fifth system shows the piano part with a 'cresc.' marking. The sixth system shows the violin part with a 'p' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Speidel/Singer add (*non tanto*) after *Allegro*; this and the last movement of the same sonata are the only movements in their edition for which they do not give a single number, perhaps reflecting a degree of ambivalence that was still associated with the tempo of those movements in the later 19th century.

Czerny writes: “One of Beethoven’s loveliest and most melodious sonatas, which draws upon the beautiful performance style of both players in every sense. The tempo is a calm *Allegro*, which, however, here and there (e.g. bars 26 and 27) does not exclude a more animated tempo. Similarly, bars 38 and 39 are a bit livelier and should also be pedalled. The conclusion of the first part, as well as all the brilliant passages, with fire.”¹⁴⁴ The expression “*der schöne Vortrag*”, literally “the beautiful performance style”, has specific implications that are not immediately obvious to modern readers. See “Reading between the lines”.

1i–ii, 86¹. VI: Alard marks a harmonic on i, with 4th finger again on ii in both places. Singer begins in 1st position, but in the 1st-time bar gives the same fingering as Alard.

1–9, 134–136. Pno: Overholding of the broken chords for resonance is essential (4/a/ii), perhaps aided by judicious use of sustaining pedal. In 1–6 Beethoven probably intended legato in lh: Halir marks slurs; Speidel marks each note with staccato and tenuto lines possibly indicating something like portato.

3v–vi. VI: Most editors give the fingering 4–3, which would probably have been the fingering of choice in Beethoven’s time.

5f. VI: David, Hermann, Joachim and others remain in 1st position, evidently with an open E-string on 6ii (specified by Brodsky); others shift to 5v, some up the A-string.

11–24, 124–132, 144–148. Pno: Various of the lh chords in 11–19 might be arpeggiated (5/c/ii; PT: 1/a). Asynchrony could be applied to important melody notes especially but not exclusively at the beginnings of bars or on main beats (PT: 1/b). Speidel’s and Halir’s various tenuto and accent marks might provide guidance as to places suitable for the application of asynchrony.

¹⁴⁴ “Eine der lieblichsten und melodiereichsten Sonaten Beethovens, die den schönen Vortrag beider Spieler in jedem Sinne in Anspruch nimmt. Das Tempo ist ein ruhiges *Allegro*, welches jedoch hie und da, (z. B. Takt 26 und 27) eine belebtere Bewegung nicht ausschliesst. Eben so sind die Takte 38 und 39 etwas lebhafter und auch mit *Pedal* zu nehmen. Der Schluss des ersten Theils, so wie alle brillanten Passagen mit Feuer.”

25, 29, 31, 149. Pno: The staccato chords unarpeggiated.

26–27, 150–151. Pno: Slight asynchrony at 26i etc. could be effective in enhancing a sense of drama. The whole passage with overholding (4/a/ii).

30, 154, 156. Pno: The chord on lh i could be swiftly arpeggiated (5/c/ii). The rh with overholding and perhaps judicious use of sustaining pedal as indicated by Ganz.

29, 31. VI: Beethoven surely expected some kind of expressive nuance in these bars. Singer adds <> on i, possibly encouraging vibrato and/or some degree of lingering. Halir and Rosé add > through the whole bar.

33i, 157i. Pno: Asynchrony could give much expressive significance to rh i.

34f, 158f. Pno: Why Beethoven did not mark slurs over the descending chromatic scales is unknowable. Perhaps he felt that a proper legato with overlapping from one note to the next (4/a/ii) was difficult or impossible and assumed pianists would in any case connect the notes as well as possible (see Critical Report for the apparent deletion of slurs in the 1st edition). Reinecke, Diémer and Halir mark slurs. At 34i, 35i, 36i and iii and 37i etc., asynchrony would certainly be appropriate to increase dramatic effect.

35. VI: Most mark or evidently envisage π , but $\vee$ is marked by David (removed in David-revised), Halir, Rosé. This is a very effective bowstroke if delivered firmly (almost, but not quite *fouetté*).

38f, 42f, 54f, 56f, 90f, 94f, 162f, 166f, 178f, 182f. Pno, VI: The predominant convention in 18th- and 19th-century treatises supports the notion that, except in a few specific circumstances, grace-notes should be conceived as occurring on the beat (5/a/iv). For pianists this would surely have meant aligning the first grace-note with the lower octave in rh in 54f, 58f etc. Later in the 19th century this was changing. Pre-beat performance was certainly envisaged by Speidel, who gives a footnote about the grace-notes in b. 54: “grace-notes [*Nachschlag*] to be played before the 3rd quarter-note.”¹⁴⁵ The term “*Nachschlag*” normally refers to the two-note ornament at the end of a trill, confusingly referred to as a turn in English. The ornament in question would be better described as a “*Schleifer*” (slide). No comment of this kind occurs in the violin part at 38, however, perhaps because by the 1880s Singer already considered that it would be obvious to violinists. Pre-beat

¹⁴⁵ “*Nachschlag*, vor dem 3. Viertel zu spielen.”

performance in this passage became standard for 20th-century pianists and string players.

Beethoven's *sf* here may suggest that the attack on the first of the small notes is accented, but the concept that the accent fell primarily on the main note was widespread, and the faster the grace-notes are performed, the more the accent is perceived to occur on the main note.

38–45, 162–169. Pno: Some of the chords (perhaps just the metrically stronger ones) could be played with very swift arpeggiation which would maximise dramatic effect (5/c/ii). Sustaining pedal, for example indicated by Speidel (throughout) and Ganz (only in 39–40 but presumably to be applied in parallel situations) might also be used for extra resonance to enhance this special rocketing effect in the music. The *sf* at 40i and *fps* at 42i and 44i etc. might be enhanced with slight asynchrony.

38–63, 162–187. Pno, VI: Beethoven's dynamic markings in this passage are apparently incomplete. It is exceptional for him to indicate *crescendo* for one instrument while another remains in *piano* throughout, or for one instrument to remain *piano* over several bars while another is *forte*. Some 19th-century editors added dynamics; others retained this passage as it appears in the sources, leaving it to the players to find a satisfactory solution. In Joachim's edition, the piano score remains unaltered, but *f* is marked in the separate violin part at 63 (which is a logical presumption from the *cresc.* in 61), though not at 187; the piano part, however, remained theoretically within *piano*. Auer, Rosé, Kreisler also mark this *f*. Halir and Speidel/Singer suggest more detailed but differing dynamic contours: the former envisaged a scheme in which the *crescendos*, *fortes*, and *pianos* are matched in both parts, the latter retained a basic *piano* dynamic throughout, with many $\langle sf \rangle$ markings. Either approach may plausibly represent Beethoven's expectations. When performers were playing from separate parts, without knowing the dynamic markings in the other, however, the former scheme is more likely to have arisen through a musically-motivated response to the other part. The present edition leaves it to performers to find their own solution, which certainly need not be identical on each appearance of this material, or in each performance.

40iii–42i, 44iii–46i, 164iii–166i, 168iii–170i. VI: For the quarter-notes in 44ii–45iv, as in 40f, the majority of editors indicate slurred staccato; only Alard,

Joachim, Auer, Kreisler mark alternating bows. Either approach would be characteristic of the early 19th century. In view of Beethoven's notation in 54f etc. it seems clear that the staccato quarter-notes here were not intended to be particularly short. Singer's notation, however, is curious: he gives not only a slur over the staccato quarter-notes, but also marks each with $\vee$ above the slur, perhaps intending to indicate a lifted bowstroke.

46, 48, 50, 63, 65, 67, 170ff. VI: Six editions mark all or some of the repeated 8th-notes as up-bow slurred staccato, several editors begin it from ii (David-revised, Hermann, Rosé, Seybold), others from iv (David, Halir); these editors surely envisaged a classic firm staccato starting near the point of the bow and ending before the middle. Among the ones who take only some of the 8th-notes with successive up-bows, Alard has a unique approach, evidently beginning the 16ths $\vee$, he takes the last two 8th-notes $\vee$ to arrive $\sqcap$ for the *sf*; this, combined with a $\sqcap$ from 51i–52ii may suggest that he bowed the repeated notes in the middle or even lower half of the bow. Auer having executed the quarter-notes in 44f with separate bowstrokes, probably in the upper half, takes 46ii–v $\vee$, vi $\sqcap$ and vii–ix again $\vee$; in conjunction with his dynamics, this suggests that he moved towards the lower half of the bow for the *sf* in the following bar. The editors who play all the repeated 8th-notes in 46 etc. with separate bows probably expected to execute them in the upper-middle of the bow, or perhaps, as Singer's dynamics suggest (see below) increasing the bow length with each note and moving progressively towards the frog.

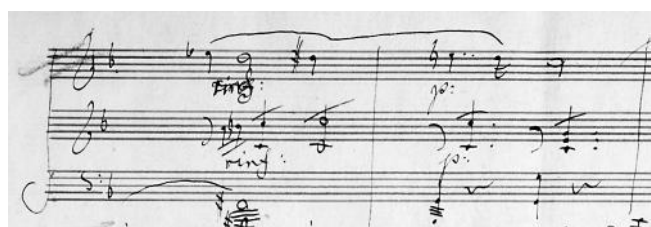
In 51–53, the five editors who used slurred staccato on all the last five 8ths in 46 etc., and Brodsky, make two bow changes, enabling them to arrive on $\vee$, towards the point for 54i; after another $\vee$ on ii, they surely envisaged crisp *martelé* strokes. David (but not David-revised) also marks 55ii–iv etc. in up-bow, presumably in connection with the *crescendo* but probably keeping the bow close to the point; this contrasts with Alard, Joachim, Kreisler, whose bowing in 51–53 takes them towards the frog, and with Brodsky, who marks $\vee$ successively from 54ii–55iv. With the gradual marginalisation of *martelé* and firm staccato in the 20th century, the latter practices have become predominant in performance of this passage. To what extent any of these approaches would have been typical of the early 19th century is difficult to determine. The use of firm slurred staccato for the

8ths, however, reflects practices going back at least to Leopold Mozart.

46–54, 62–68, 170–177. Pno: The lh octaves, particularly whole and half-notes, might be swiftly but gently arpeggiated which would fill out texture and create drama (5/c/ii, PT: 1/a). At 48i and 50i etc., slight asynchrony would enhance the *sf* effect (PT: 1/b).

51, 67, 175. Pno, VI: Beethoven's *rinf.* is probably not an immediate accent, but rather an instruction for a short but powerful *crescendo*.¹⁴⁶ Speidel/Singer acknowledge this by adding < after *rinf.* in both parts in 51; in 67 and 191 in VI only; in 175 in Pno only. In 51 Beethoven originally wrote *cres.* but changed it in his autograph to the more powerful *rinf.*, which he used in subsequent occurrences of this idea.

b. 51f:



53, 69. Pno, VI: The grace-note turn should probably be left as late as possible and connected to the main note (5/b/i).

54–61, 90–97, 178–185. Pno: For the performance of the grace-notes see above (38f). In 56, 60 etc., a slight asynchrony at *sf* would be dramatically effective (PT: 1/b). Judicious use of the sustaining pedal as indicated by Ganz would also aid in creating drama, particularly for *sf*.

62–70, 186–191. Pno: All the longer-value rh octaves not marked staccato might be swiftly but gently arpeggiated. At 63i, 65i and 67i etc., asynchrony would enhance the dissonance.

63, 65, 67. VI: The editors use the same bowing as in 46ff.

68f. VI: All the editors who employ slurred staccato in 63–67, probably having executed it in the upper half of the bow, change bow on 69ii or 68iii (Hermann). Alard, Joachim, Kreisler, obviously closer to the frog, retain Beethoven's slurring.

68–69, 192–193. Pno: It is uncertain what Beethoven expected in terms of articulation in lh. Legato from 68/192 lh ii (with or without overholding) is possible, but Beethoven's deletion of slurs in the autograph (see Critical Report) suggests that he wanted to dis-

courage overholding. Diémer marks both bars with slurs, presumably assuming the use of sustaining pedal at least from 68i–ii. Speidel marks portato from 68ii etc. At 68/192i, asynchrony would help achieve the sudden *p* (PT: 1/b).

70–85, 194–209. Pno, VI: Beethoven marked particular syncopated chords in lh (75ii and 76ii etc.) *sf*, but this would not have precluded other syncopated notes in both lh and rh from being emphasised, as recommended in late-18th- and early-19th-century treatises. Speidel marks all syncopated chords (including those with *sf*) with staccato and tenuto lines. Beethoven did not mark lh 74/198ii *sf* (presumably in connection with the *p* in VI), but several of the editors add *sf* in both places. Arpeggiation of chords not marked staccato, including half-note octaves and chords in both hands could be effective (5/c/ii; PT: 1/a). The use of sustaining pedal from 70–76 as indicated by Speidel and Ganz might also enhance texture. The 16th-note scales in both Pno and VI will surely have been expected to be played with dynamic shaping, normally ascending with crescendo and descending with decrescendo as marked by Halir and Ganz. Beethoven's <> in 84–85/208–209 invites a hastening of pace to the apex, and agogic accent (perhaps with vibrato on 85/209i in VI and asynchrony or arpeggiation in Pno), with a return to tempo afterwards.

79, 81, 83. VI: The trills should certainly begin from the upper auxiliary in this context.

There are several approaches to bowing. Alard, David, Kreisler start ■ , take v for the 16th, and then continue ■ towards the point; Hermann, Joachim, Auer hook the 16th into the preceding long note; David-revised, Halir, Rosé, Seybold hook in 79, but not in the other two bars; Singer, Brodsky use the hooked bowing in 79, 81 but continue the slur that begins on the trill to the end of the following bar.

84f. VI: David, Alard, Singer, Joachim retain Beethoven's two-bar slur; Hermann and all later editors (including David-revised) take a new bow in 85.

86²f. VI: Singer takes this in 4th position with a harmonic on 87i. Many begin in 4th or 5th and descend to 3rd on the second c[#].

86², 210. Pno: A swift arpeggiation of the chord is apt here to emphasise the drama created by the sudden modulation (5/c/ii; PT 1/a).

89, 213, 215. Pno: Asynchrony would be an historically appropriate, expressive practice for the notes marked portato (4/b/i).

¹⁴⁶ See Brown: *Classical and Romantic Performing Practice*, pp. 87–92.

90–96. VI: All editors execute this passage like 54ff.

98–115. Pno: The nature of Beethoven's writing here might elicit a fiery performance style perhaps with a slightly faster tempo. Speidel marks *con fuoco*. Overholding of notes under slurs was expected (4/a/ii) for resonance, which could also be enhanced with sustaining pedal as suggested by Ganz. The first notes under each slur, especially those marked *sf*, could be energised without causing harshness by playing them asynchronously (5/c/ii; PT: 1/b).

98ff. VI: Beethoven's clear slur from ii–iv in A, as also in E, may indicate that, thinking as a string player, he considered a ∇ $\square$ bowing for the following triplets, which allows the off-beat *sfs* to be executed effectively $\square$. Such 'reverse' bowings were particularly characteristic of players influenced by contemporary French practice, with which Beethoven was certainly familiar. AG, however, ignored this slurring (which was also ignored in BW) and none of the 19th-century editors marked it; some used a retaken $\square$ for the *sf*, others took it ∇ and tucked in another ∇ . In a masterclass I (CB) gave in Bydgoszcz (Poland) in 2018, however, a student, with no knowledge of the sources, executed the reverse bowing very effectively in this passage.

100–101 etc. Pno: Despite the lack of slurs, it is probable that Beethoven expected the broken chords to be played smoothly and with some overholding where possible. In the editions, perhaps surprisingly, Reinecke alone adds slurs; but Speidel and Ganz provide sustaining pedal indications.

112–115. lh: The chords marked *sf* could be swiftly arpeggiated, with sustaining pedal as indicated by Speidel and Ganz (5/c/ii; PT: 1/a).

117–119. rh: Some or all of the double-note chords might be swiftly but gently arpeggiated to enhance their softness.

134ff. VI: Only Singer, Halir suggest any change in the treatment of the melody. Singer adds *molto espressivo* at 136iii, suggesting D-string *ad lib.*, and in 138 adds *sempre cresc.*

137–143. Pno: The expressive writing here invites asynchrony at downbeats (especially those marked *sf*) and at half bars in 137, 139 and 142–143 (PT: 1/b). In 137 Speidel marks *molto espressivo*.

142f. VI: These staccato notes (marked with ♩ in the edited violin part of the present edition, should certainly not be played too short. Singer, Auer, Rosé replace staccato marks with tenuto lines (3/c/vi). In fact, with the crescendo, the separate notes should

probably be played with increasing length, either with forward drive, which is typical for crescendo, or perhaps holding back the tempo. Beethoven's pupil Ferdinand Ries noted that occasionally Beethoven "held the tempo back in his crescendo with *ritardando*, which made a very beautiful and extremely striking effect."¹⁴⁷

155iv–v. VI: Performance on the A-string with a portamento fingering is indicated by Hermann, Auer.

157. VI: All remain in 1st position except Hermann, Singer, Rosé, Kreisler, who stay on the A-string with inevitable portamento between iii and iv.

168iii–183. VI: See note to 44iii–60.

187ff. VI: See note to 63, 65, 67.

192f. VI: See note to 68f.

216, 217. Pno: To enhance the *sf*, asynchrony might be applied (5/c/ii; PT: 1/b).

219–227. Pno, VI: For successive equal-value notes in a legato context, an unequal style of performance was expected (2/b). In Pno, occasional asynchrony would heighten expressivity, perhaps at the beginning of each of Beethoven's slurs and particularly for all syncopated notes in the last three bars.

222–226i. VI: Most editors remain in 1st position. Alard, Singer, however, mark the whole passage in 3rd position, Alard specifying a harmonic on 224ii and Singer (*restez* in 222) surely assuming one.

228–230. Pno: Arpeggiation of the chords in both hands will have a softening effect and help achieve decrescendo (5/c/ii; PT: 1/a).

231. Pno: The double trill will gain much brilliance with the use of the sustaining pedal.

232–239. Pno: The slurred triplets in rh with overholding (4/a/ii). From 232–237 asynchrony would help distinguish the lh thematic material from the rh accompaniment (PT: 1/a). At 237, perhaps a marked asynchrony for the *sf* (PT: 1/b). At 232 the octave at lh i could be swiftly arpeggiated (5/c/ii; PT: 1/a).

238f. VI: David, Joachim, Halir, Rosé, Kreisler, Seybold, marking $\square$ from 238iii–239v, indicate performance of the following triplet passage near the point of the bow; Alard's $\square$ from 239iv–v indicates performance of the triplets in the middle or lower half; others (including Joachim-revised), changing to $\square$ on 239ii may have executed the triplets more to-

147 Franz Gerhard Wegeler and Ferdinand Ries: *Biographische Notizen über Ludwig van Beethoven* (Coblenz, 1838), p. 106. "[Mitunter] hielt er in seinem *crescendo* mit *ritardando* das Tempo zurück, welches einen sehr schönen und höchst auffallenden Effekt machte."

wards the middle of the bow, although they too could have played them near the point.

240–244. Pno: From 241–244, asynchrony at the beginning of each bar will delineate the separate voices (PT: 1/b). The chord at 240 rh i could be arpeggiated swiftly and gently to effect *p*.

Adagio molto espressivo

Tempo

See above (op. 12/3/ii) for Beethoven's markings in 3/4 Adagios, which range from ♩ = 72 to ♩ = 84. In this movement there are many fewer melodic passages of 32nd-notes than in those movements, which suggests a more flowing tempo. Beethoven's use of two-bar slurs in the violin part in 43f., 46f., 52f. may indicate that he conceived a tempo closer to those of the 1828 Haslinger edition and Moscheles, perhaps even a little faster, since even at those tempos such long slurs are impracticable.

Haslinger	♩ = 92
Moscheles-Cramer	♩ = 96
Czerny-Vortrag	♩ = 84
Czerny-Simrock	♩ = 88
Alard/Diémer	♩ = 72
Speidel/Singer	♩ = 44
Kreisler/Rupp	♩ = 72–76

Czerny makes no direct comment about the speed of the movement, writing: "Everywhere, where the accompanying figure [ex. bb. 1–5] comes in the bass, or in both hands, the pedal is to be taken for each change of chord. The following passage (from the 30th bar) [ex. bb. 30–34] must be extremely delicate, the decoration light and even, and everything will be performed in tempo. A heavenly tranquillity predominates in this Adagio, which must be characterized by the tenderest expression and harmonious effect."¹⁴⁸

Speidel/Singer and Halir add dynamic nuances and articulation marks that, while reflecting their own practice, might provide inspiration for making subtle dynamic nuances not marked by Beethoven but undoubtedly expected.

1–17, 29ff., 58ff. Pno: Czerny states that the sustaining pedal is to be used and changed at each new chord. This clearly applies to pianos of the 1840s

148 "Überall, wo im Bass, oder in beiden Händen, die hier begleitende Figur vorkommt [Ex. bb. 1–5], ist für jeden Accordwechsel das *Pedal* zu nehmen. Folgende Stelle (vom 30sten Takt an) [Ex. bb. 30–34] muss äusserst delikate, die Verzierung leicht und gleich, und alles im Tempo vortragen werden. Eine heilige Ruhe herrscht in diesem *Adagio*, die durch den zartesten Anschlag und durch harmonischen Effekt charakterisiert werden muss."

and later (Speidel marks sustaining pedal through each bar). On the type of piano that Beethoven had at his disposal at this period (PT: 2), it is likely that he used some form of overholding of notes in the arpeggiated lh broken chords (4/a/ii) to create resonance in addition to or instead of sustaining pedal. This would of course extend to the rh in 9–16, 37ff. An expressive rendering of the accompaniment figure would certainly have required a slightly unequal style, using agogic accentuation (lingering) on important notes or beats at the expense of others. From 9–16, when the accompaniment is in unison octaves, this agogic accentuation could be aided by applying asynchrony to important beats. In 17 the last four 16ths could be made very expressive by lingering on the first and perhaps even the third. Playing the notes equally would have been considered 'correct', perhaps sufficient for learners, but insufficient for an artistically sophisticated and 'beautiful' performance. From 10–16 where VI takes over the cantilena, pianists might consider using the *una corda* shift pedal or perhaps even the moderator if available (Speidel marks *pp*) as a special colour (PT: 3/a and PT: 3/b). In 37, the sudden shift to B flat minor might inspire the use of a double moderator if available and certainly a special tonal colouring until the *crescendo* at 46. 49 might start with the *una corda* shift, with change at 50 to the *due corde*, and 51 *tre corde*, again if available (PT: 3/a).

2–9, 26, 30ff., 54ff. Pno: Pianists of Beethoven's era would certainly have used asynchrony to heighten the expression of the cantilena (which Speidel marks *cantabile*), delaying (or less frequently anticipating) melody notes with varying time lapses to give emphasis, colour or enhance texture (5/c/ii; PT: 1/b). In 8 the rh notes marked *portato* would almost certainly have required asynchrony (4/b/i). In 2, 4 and 5 etc., the rh cantilena may encourage rhythmic flexibility. For example, the 16th-notes might be played in a lilting fashion (long/short) but varied. Beethoven notated this at the end of 7, but there is no reason to believe that he would have had any issue with pianists of his day making similar rhythmic nuances in places where he did not notate them, indeed he would surely have expected it (2/c).

3i–ii. VI: Alard, Hermann, Singer shift 2–3; the others remain in position.

4, 12, 40. Pno, VI: The trills were surely expected to begin from the upper auxiliary because they are preceded by a note at the same pitch (5/b/ii). They

were undoubtedly expected to conclude with a turn. This is marked, however, only by Reinecke/Hermann, Singer (Speidel does not mark one in 4, perhaps through oversight).

7f, 15f. Pno, VI: In the autograph, in 8, Beethoven initially wrote the same rhythms for the ornamented figure, but with a turn sign over the dot instead of the small notes in 7; he then deleted the figure in 8 and rewrote it in its present form.



When he wrote down the repetition of this material in the violin part in 15f, he made an identical differentiation in the notation of the ornaments. According to C. Ph. E. Bach the two different notations would stand for essentially the same execution,¹⁴⁹



but despite Beethoven's respect for C. Ph. E. Bach's authority, his repetition of the same notational difference in 15f. suggests that the distinction was intentional. The notation in 7, 15, and his initial notation in 8, accords closely with the so-called Haydn ornament, and the initial notation with the turn sign in 8 suggests an analogy with Haydn's notation at the beginning of the Andante of his String Quartet op. 77 no. 2, where he first wrote the ornament figure with three small notes then replaced these by a turn sign. By his notation in 7, therefore, Beethoven may have envisaged the kind of rapid turn on the sixth 8th-note beat of the bar associated with the execution of small notes 'on the beat', and by his final notation in 8, 16 he may have envisaged the type of realisation of a turn figure shown by C. Ph. E. Bach, or the kind of broader turn figure illustrated in Viennese treatises by Starke and Swoboda; the essential difference is that the second form of notation leaves open the possibility for a more leisurely final note, a 16th rather than a 32nd.¹⁵⁰

10. VI: Hermann adds *dolce*, Singer *cantabile*, and Halir *mp*.

149 Carl Philipp Emanuel Bach: *Versuch über die wahre Art das Clavier zu spielen*, 3rd edition, (Leipzig, 1787), vol. 1, 2tes Hauptstück, 4te Abteilung 'Von dem Doppelschlage', § 24, pp. 66f (Eng. Trans. by W. J. Mitchell (London, 1974), pp. 119f).

150 Friedrich Starke: *Wiener Pianoforte Schule* op. 108 (Vienna, 1819), p. 18; August Swoboda: *Allgemeine Theorie der Tonkunst* (Vienna, 1826), p. 51.

14. VI: To shape the 64th-note fioritura expressively, the violinist might begin it early in order to take more time. Freedom of this kind was typical of Joachim's *tempo rubato*, and would surely have been characteristic of many performers in Beethoven's time (see also the note to 30–36 below).

15–17. VI: All remain on the D-string.

17–27, 54ff, 63ff, 70ff. Pno: Beethoven's *pp* may suggest use of the una corda pedal or moderator. In Beethoven's era pianists would almost certainly have arpeggiated all chords, in this kind of context, expressively (whether indicated or not, unless very short in value or marked staccato), generally with a fast spread, reserving slower spreads for more expressive moments or for the creation of more lavish texture. Beethoven's arpeggio sign in 23 might indicate a slower, more poignant spread (which Speidel marks *tenuto*). In 18 and 20 the > might elicit a poignant (moderately slow) arpeggiation of the lh with the rh chord unarpeggiated and played significantly later. While for the *sf* in 19 and 21, the lowest note in lh might be played on the beat with the other notes in lh and rh played shortly afterwards and unarpeggiated (PT: 1/a). This would certainly distinguish between the two types of accent and create individual agogic effects. In 21 the slurred pairs in rh could be rendered highly expressive with the first under each slur lengthened and strengthened, while the others are correspondingly shortened and softened (2/a). The dissonances at 22i (Speidel marks *tenuto* on rhi) and 27i would benefit expressively from either arpeggiation or asynchrony; variation is the key to successful delivery of these rhetorical moments. In 24, Speidel marks all chords portato, in 25 and 26 also the rh chords. Ganz marks the rh chords 25 and 26 tenuto.

19ii–iv. VI: All except Alard, Kreisler shift 2–2, which would almost certainly have been the choice of most early-19th-century violinists.

20iii–x. VI: David, Alard, Hermann, Joachim evidently remain in 3rd position, crossing to the E-string; Brodsky begins with an open E-string and remains in 1st position; the others, including David-revised, go up the A-string, shifting to 5th position on viii; Kreisler also moves to 3 on 21i, presumably to facilitate vibrato.

23f. VI: The fingering indicated by most editors here is one that seems highly plausible for a violinist of Beethoven's time. They shift to 3rd position on v and mark a harmonic on x. The exceptions are Alard,

Rosé, who shift to 6th position and take a stopped a^2 before coming back to 1 on 24ii, and Brodsky, who apparently remains in 1st position. Singer marks *espressivo*. Grützmacher also marks a harmonic, but also *gliss.* between 24i–ii.

30–36. Pno: Czerny’s advice “the decoration light and even, and everything will be performed in tempo”, taken at face value, might give a false impression, encouraging a ‘correct’ but static performance. In 30, asynchrony applied to rh i and some of the reiterations of D will add expression and need not interrupt the sense of evenness. In 32 a slight broadening of the tempo will help accommodate the complex fioritura ornament and would probably not have contravened the notion of *in tempo* in Beethoven’s era. Czerny expressly advises, giving several examples, that complex fioritura should be allowed to take more time than the notation suggests.¹⁵¹ In a footnote, Speidel offers a suggestion for grouping the notes of the ornament as follows:



This is a classic situation to apply *tempo rubato* of the kind described by Mozart in a letter of 1777 (1/b), and still apparent in the playing of the oldest generation of 19th-century pianists who recorded, in which the left hand remains more or less in time, while the right is free.¹⁵² The ornament might start earlier and/or finish later than notated. The same type of flexibility might be applied to the fioritura in 34, which might even be allowed to spill over into 35, a practice heard in Saint-Saëns rendition of the slow movement from Beethoven’s Sonata op. 31 no. 1 preserved on a Welte piano roll (rec. 1905). In 34 and 35 each grace-note turn in rh should probably be left as late as possible. In 36 the slurred pairs of 16ths in rh might be made to sound as pleading as possible by lengthening and strengthening the first of each and shortening the second (2/a).

38–45. Vl: The editors divide between those who mark none or few shifts and those who employ a considerable amount of portamento. Singer marks *con molto espressione* at 38, but indicates only a single obviously portamento fingering, from 44i–ii. Rosé specifies the largest number of portamento fingerings and additionally marks it with connecting lines

between 39i–ii (2–2), 41iii–42i (1–4) between bow-strokes, and 44i–ii (4–2), where he presumably envisaged a more prominent portamento than the normal audible connection during slurred shifts, which he indicates between 42ii–iii (3–3) and 43i–ii (1–1). To produce an effective portamento with a string crossing in 44, using the 1–2 fingering in the edited violin part of the present edition, the 1st finger should descend all the way to b^1 followed by an immediate string change to f^1 on the D-string. The same shift at 42ii–iii is given by Hermann, David-revised, Halir (who marks no other portamento here) and Seybold. David, and Joachim give no portamento fingering, although David, on the basis of his manuscript annotation in his own editions, almost certainly employed it, and Joachim will surely at least have expected 4–2 down the D-string in 44.

43f. Vl: All the editors take two bows.

43–44, 52–53. Pno, Vl: Beethoven’s $\langle \rangle$ might elicit a hastening towards and lingering at the apex, with vibrato in Vl, noticeable asynchrony in Pno, and a relaxation of tempo after (3/b/v).

46, 50. Pno, Vl: The *crescendi* might encourage hastening.

40iii. Vl: The editors are evidently divided on whether the turn after the trill should be with a-natural or a-flat. An open A-string is obviously intended by those who remain in 1st position: David, Hermann (who specifies a^2), Brodsky, Halir, Seybold. The others, who go up the D-string, probably expected a^2 ; Singer, Auer specify it. It is probable, however, that Beethoven envisaged the turn with A^2 , because in cases where an accidental in the turn was envisaged, he usually specified this by writing out the turn.

46f. Vl: Only Brodsky leaves the two-bar slur unbroken; all the others take two bows. David, Alard, Seybold mark 4 in 46 and a harmonic on 47i; Grützmacher (notating the passage an octave down for the cello) also marks a harmonic on 47i, but additionally marks *gliss.* over the bow change from 46, which some violinists may also have envisaged. Halir, Rosé employ the D-string, others the A-string. Rosé alone specifies portamento between 47i–ii.

52f. Vl: All the editors take two bows. No portamento fingering is given from 52i–ii except by Singer, Rosé, who also mark a connecting line. An open A-string is marked on 53ii by Hermann, Joachim, David-revised (it is implicit in David), Halir, Seybold, Kreisler; some or all of these may have expected a degree of portamento to the open string, as is made explicit in Grützmacher’s cello version where he adds *gliss.*

151 Czerny: *Pianoforte-Schule* op. 500, vol. 3, p. 33ff

152 See Peres Da Costa: *Off the Record*, pp. 232–233.

to the open A-string. Portamento from a stopped note to an open string in similar circumstances is explicitly required by Spohr in the first bar of his annotated version of the Adagio from Rode's Seventh Violin Concerto.¹⁵³

54–73. Pno: All chords (perhaps apart from resolving chords on i in 64, 66, 68 and 70) might be arpeggiated at varying speeds according to context, and perhaps slower on half-notes than quarter-notes. In 73 the chord could be played very slowly and poignantly to fill out the texture (5/c/ii). At 57 rh i (which Halir marks with a tenuto line), the dissonance might be enhanced by asynchrony and a slight lingering. The first note of the grace-note turn in 57 should be aligned with the bass, as indicated by Ganz (5/b/i).

54–60. Pno, VI: The 32nd-note figures could be played with subtly flexible rhythms, perhaps lingering increasingly on the first note of each to enhance the dissonance (2/b).

61. Pno: The chord at i could be arpeggiated swiftly. The 32nd-note slurred pairs could be played unequally for expressive effect (2/a).

71. VI: If the violinist wanted to produce an echo of the portamento in 70, the 2nd finger on note 5 could be pulled back somewhat before playing the open string.

72. VI: Singer marks *perdendosi*.

Scherzo

Allegro molto

Tempo

Beethoven's own tempo markings for Allegro molto or Allegro molto e vivace 3/4 scherzos and scherzo/minuets are very fast; to all of them he gave numbers over ♩ = 100. Even the Allegro scherzos, except where there are many 8ths or 16ths, are marked between 96 and 100. The faster scherzos often contain passages of successive 8ths; the *Allegro molto* Scherzo of op. 18 no. 1, and the *Allegro molto e vivace* Minuetto of the First Symphony op. 21, for instance, which both have slurred 8ths in the Trio, are marked ♩ = 112 and 108 respectively. In op. 24, the passages of 8ths in the Trio are marked staccato for both violin and piano, which may suggest a somewhat slower pace. Nevertheless, the Haslinger and Czerny markings, as well as those by younger editors, seem substantially too slow for *Allegro molto*. Moscheles' marking is more persuasive, but even this may be slower than the tempo conceived by the composer. Perhaps, considering the detached

8th-notes of the Trio, Beethoven himself might have given it a metronome tempo between 96 and 104.

Haslinger	♩. = 80
Moscheles-Cramer	♩. = 92
Czerny-Vortrag	♩. = 80
Czerny-Simrock	♩. = 76
Alard/Diémer	♩. = 76
Speidel/Singer	♩. = 84
Kreisler/Rupp	♩. = c. 80

Czerny writes: "With merry capriciousness. In the Trio the *crescendo* well marked and the *forte* strengthened by the pedal. Everything very lively."¹⁵⁴

0–43. Pno: Czerny makes it clear in his *Pianoforte-Schule* that short chords and those marked staccato ought not to be arpeggiated. Very tight arpeggiation, however, of the type referred to by Thalberg as *presque plaqué* (almost together), may have been normal. In any case, given the very fast tempo even tight arpeggiation may be impracticable, depending on the type of piano being used (5/c/ii). Speidel marks *leggiere* in 1. Ganz provides various sustaining pedal indications that might be of interest but almost certainly reflects later 19th-century practice.

26–27. Pno: The chords could be arpeggiated very swiftly.

8–16, 21–27. VI: The style of bowing this passage seems to have changed significantly over time. Today it is generally performed in the middle or lower half of the bow with the pairs of staccato notes in 10–12, 14–16, 22–25 played either ♩ ∨ with an off-string stroke, or with successive up-bows around the middle or slightly above the middle of the bow. Some younger 19th-century violinists may well have envisaged this. Alard, Joachim provide no bowing instructions; Hermann, Auer simply mark 8i, 9ii, 9iii ♩ ♩ ∨ followed by separate bows; Halir marks the same, followed by a succession of up-bows. Singer, Brodsky, Kreisler have ♩ ∨ ♩ followed by successive up-bows, and Singer's added instruction *leggiere* in 8 may suggest a light off-string stroke. The bowing given by David, Seybold, however, has different implications: they mark ♩ ∨ ♩ in 8–9, followed by ∨ ∨ in 10, ♩ ♩ in 11 and ∨ ∨ in 12; this is most plausibly interpreted as a slurred staccato near the point and can be very effective.

18, 20. VI: Open strings are marked by Alard, David-revised, Singer, Auer, Brodsky, Halir, Rosé (20 only),

153 Spohr: *Violinschule* (Vienna, [1833]), p. 209.

154 "Mit dem heitersten Muthwillen. Im Trio das *crescendo* genau markirt, und das *forte* durch das Pedal verstärkt. Alles sehr lebhaft."

Seybold, Kreisler and were surely regarded as too obvious to mark by David, Joachim.

19. VI: A harmonic is marked by Alard, Brodsky, Halir, Seybold and was surely regarded as obvious by David, Hermann, Joachim, Auer.

28ff. VI: The performance of the 8th-notes with an elastic bowstroke in the middle or upper middle of the bow without the hair leaving the string, as described by Spohr and David (6, p. XXXIII) is more or less inevitable in this passage.

28–34. lh: It is not clear whether Beethoven expected staccato, as in rh, or perhaps non-legato which is marked by Speidel.

40–43. Pno: The downbeats of each bar might be arpeggiated swiftly or asynchrony might be applied (5/c/ii)

1–27 da capo. Pno, VI: The normal Viennese practice at this period was undoubtedly to play repeats on the da capo unless otherwise directed. Beethoven sometimes indicated a scherzo with da capo *senza repetitione*. In this case the need for the observance of the repeat is obvious, since the first part has a written-out repetition of the theme. By the late 19th century the convention of omitting repeats during a da capo was sufficiently established for Speidel/Singer to include a footnote instructing the player to observe it here.

Rondo

Allegro ma non troppo

Tempo

Beethoven specified relatively few metronome tempos for Allegro movements in ♢, and none for Allegro ma non troppo; the short *Allegro ma non tanto* section in the last movement of the Ninth Symphony, which he marked ♩ = 120 provides little guidance, since it contains nothing faster than 8ths. For the *Allegro* first movement of the String Quartet op. 18 no. 3, which has a similar range of note values to this *Rondo*, Beethoven also gave ♩ = 120. To the *Allegro con brio* in the first movement of the Septet he gave a slower tempo of ♩ = 96, presumably because it contained several passages of 16th-notes. In this context Moscheles' metronome mark for the *Rondo* in op. 24 seems rather fast, though not implausible; the Haslinger marking of 84 may be closer to Beethoven's conception, but the slower ones seem likely to represent a later tendency to reduce the faster tempos, especially where the music here, as also in the first movement of this sonata, could be interpreted as predominantly lyrical rather than energetic.

Haslinger	♩ = 84
Moscheles-Cramer	♩ = 92
Czerny-Vortrag	♩ = 76
Czerny-Simrock	♩ = 76
Alard/Diémer	♩ = 152
Speidel/Singer	♩ = 69–72
Kreisler/Rupp	♩ = c. 76

Czerny writes: "Of a similar melodious character to the first movement. The triplet middle section (in D minor) should be performed in a lively and marked manner, just as, in general, many passages also require fiery, brilliant playing."¹⁵⁵

1, 8. Pno, VI: Speidel/Singer mark the principal theme *grazioso*; Reinecke/Hermann *dolce*; Ganz marks *espressivo* at 1 but not 8.

1–8i, 8–18. Pno, VI: It is unlikely that a pianist or violinist of Beethoven's time would have played the rondo theme similarly on each of its three identical appearances. Beethoven himself varied it substantially on its fourth and final appearance (bb. 188ff). Early-19th-century performers would probably have made small modifications on the second and third statements of the theme, through rhythmical, ornamental, or dynamic variants (see the introduction to the sonata above).

1–18, 56–73i, 112–131. Pno: Pianists of Beethoven's era would certainly have used overholding of notes in the broken chord accompaniment to support the beautifully expressive melody (4/a/ii). They might also have used sustaining pedal as an aid to this, though, interestingly, Speidel gives no suggestions, and Ganz only in 17. For the melody in 1–8, pianists would have employed asynchrony frequently to colour important melody notes (5/c/ii), and would surely have altered the nuance and rhythms of notes such as slurred pairs (2/b) and successive notes of equal value in 5–6 (2/b) to create lilting or perhaps even dotted rhythms. Interestingly, Halir removes the slurs from Beethoven's slurred-pairs and marks the notes alternatively with tenuto lines and staccato. In 7–8 the double-note chords might well have been swiftly arpeggiated. From 6–7 the < > might elicit an increase of momentum towards and a lingering at the apex, with a return to tempo afterwards (3/b/v). This will very probably have caused non-alignment between melody and accom-

¹⁵⁵ "Von gleichem melodischen *Character* wie der erste Satz. Der *Triolen*-Mittelsatz (in *D-moll*) ist lebhaft markirt vorzutragen, so wie überhaupt auch viele Stellen ein feuriges, brillantes Spiel erfordern."

paniment. From 9–18 overholding of broken chords will provide resonance and the overall expression might be enhanced by swift arpeggiation of some or all chords in both rh and lh. The *sf* in 15 and 17 might inspire particularly noticeable arpeggiation or asynchrony (PT: 1/a and PT: 1/b).

8–18i. VI: The editions reveal a number of different approaches to bowing and fingering the rondo theme. There is no suggestion in the editions to treat any of its first three identical appearances differently, but in practice, it is unlikely that skilled 19th-century violinists treated it the same on each occasion.

9, 11. David, Hermann, Joachim-revised, Auer, Halir, Rosé mark a slur from i–iv, over Beethoven’s slurred pairs and, on v–vi, a slur over the staccato marks (Halir, Rosé replace the staccato marks with tenuto lines, which they also employ on all the staccato notes in the theme). David-revised, Joachim do not contain these additional bowing instructions although they too are unlikely to have shortened the staccato notes significantly.

13. VI: Hermann, Singer replace Beethoven’s whole-bar slur with slurs from i–iv, v–viii.

15i, 17i. VI: These *sf* notes are taken $\vee$ near the point by David, Alard, Joachim, Rosé, Seybold, probably envisaging *fouetté*; others, including Joachim-revised, contrive to arrive π , though Hermann does so only for 15i.

15, 17. VI: Several fingerings are proposed for this figure: David, Seybold mark a shift to 3rd position on ii and remain there; Hermann, Brodsky, Rosé mark the same shift but on 15v–iv mark 2–3; Alard, Halir also shift to 3 on ii; Halir marks 1 on v in both bars, Alard only in 17. Joachim, Auer, Kreisler remain in 5th position, marking a 4th-finger extension on vi and 2 on vii; Singer keeps the whole figure on the E-string shifting 4–4 on i–ii; Alard, Hermann, Singer, Brodsky, Halir mark 0 on 17vii.

19–38i, 142–161i. Pno: All chords not marked staccato might be arpeggiated, generally swiftly, apart perhaps from those in 19, 23, 27 and 31 which could be spread more slowly to fill out the texture. Ganz marks 19 and 27 *tenuto*. Important rh melody notes such as at 23i, 24i, and 34i might be expressively delayed as part of the arpeggiated lh or through asynchrony (5/c/ii). The melodic sequence in 23 would have been expected to be played with rhythmic inequality according to taste (2/b). In 20, 21, and 22 Beethoven probably expected full length quarter-notes though Speidel marks all but 22i staccato. Ganz provides

sustaining pedal indications and marks all chords in rh with tenuto lines. From 34–37 the notes marked *sf* in rh might be slightly delayed, which would cause an agogic effect, with the following note shortened somewhat (PT: 1/b).

20f, 24f 28f, 32f, 143f, 147f, 151f, 155f. VI, rh: The trills were certainly expected to begin from the upper auxiliary, because they are preceded by a note at the same pitch (5b/ii).

23i, 31i. VI: On 23i, Alard, Singer, Halir, Kreisler mark o (which some of the others probably considered obvious); all of these except Kreisler also mark it on 31i.

27iii–xii, 150iii–xii. VI: Singer marks a slur over the staccato dots with the recommendation *stacc. ad lib.*, referring to the firm up-bow staccato.

28f, 151f. VI: All editors mark a hooked bowing for the dotted figure.

38–55, 161–188. Pno: All the octaves in lh might be arpeggiated swiftly and held full length (Ganz marks tenuto lines on the octaves in 39 and 40). Beethoven may well have expected the broken octaves in 40–42 etc. to be played full length, though both Speidel and Ganz mark them staccato. In 38–40 and 42–44 the slurred figures with as much over legato as possible (4/a/ii), and chords arpeggiated (5/c/ii). At 42i asynchrony would be particularly effective for the *sf*, and from 48–55 as much over legato and overholding as possible in both hands. In 49 and 51 a slight emphasis of the first note under the slurs in rh would make these figures particularly expressive. The trills in 180 probably have a main note start because they are preceded by the note above.

40–47. VI: Singer marks bowing instructions, specifying the lower half from 40ii, the upper half from 42iii (beginning $\vee$), the middle from 44ii and the lower half from 46ii.

48iii–iv, 181iii–iv. VI: All mark 2–2.

55, 188. VI: Singer marks ‘ immediately before the *subito p.*

63–73i. VI: See notes for 8–18

73–97. VI: None of the editors retain the slurring of the sources exactly. None include the questionable slur from 74vii–viii.

73ii–105i. Pno: Any octaves not marked staccato might be swiftly arpeggiated, making an expressive contrast with those marked staccato (Ganz marks *tenuto* at 74 rh but sustaining pedal on each half bar in this passage). Additionally, the syncopated rh octaves might each receive emphasis (Halir marks each >).

In 81 and 97 Beethoven probably expected legato for the triplet 8th-notes, though non-legato, or staccato (as marked by Rosé and Halir in VI) might be appropriate. From 90–93 the beginnings of each slur in rh might be given a fairly strong emphasis (Halir marks each with >) and legato fingering (alternating 4, 5 as marked by Ganz) used to connect the octaves.

73iii–vii, 89iii–vii. VI: Singer again marks a slur and *stacc. ad lib.*

86ii. VI: Alard marks a harmonic to descend from 7th to 3rd position.

88iii. VI: Marked as a harmonic by Alard, Hermann, Singer, Brodsky, Seybold. David, Joachim probably regarded it as obvious.

89i. VI: Marked as a harmonic by Singer, Seybold.

91f, 99f. Pno: The *rinf.* will probably apply to the notes in both hands and perhaps signify an emphasis and crescendo through the following notes (3/b/ii).

98ii–iii. VI: Marked 4–4 by Alard, Hermann, Singer, Halir. Some of those who mark nothing may have regarded 4–4 as obvious.

99. VI: The *rinf.* probably signifies an emphasis and crescendo through the following notes.

106–108. Pno: Slow arpeggiation of the lh chords in 106 and 108 is appropriate to fill out the texture and create softness (Speidel marks these *tenuto*), but the lh chord in 107 being a resolution might be played unarpeggiated (5/c/ii). Ganz marks sustaining pedal for all three chords. The rh melody notes 106i and 108i could be significantly delayed which would make them particularly expressive and help achieve softness.

109–111. Pno: Beethoven may well have expected this passage to sound improvised perhaps with the 8th-notes starting slower and increasing in tempo through the triplets and 16ths. He may also have envisaged a slightly under tempo start for the return of the theme in 112 marked by Speidel as *poco tranquillo* (see note below). It is also possible that, on pianos of Beethoven's time, use of the sustaining pedal throughout might have been envisaged, which would create a very special effect especially if the *una corda* was also used from the *pp* in 107.

117f, 119f. VI: All indicate 117 as D-string and 119f as A-string. A harmonic is specified in 117 by Alard, Hermann, Singer (who also marks *espressivo* and <> peaking at the barline), Auer, Brodsky, Halir, Seybold, and may have been regarded as obvious by others; Seybold also marks o on 118ii. In 120 all shift 4–2 except Kreisler, who marks 1 on ii.

120–124. Pno, VI: Speidel/Singer mark *poco a poco stringendo* with a *tempo* in 124.

131–140. VI: See notes for 8–18.

131ii, 196ii. VI: Singer marks + and a footnote explaining that it signifies left-hand *pizzicato*.

132–144i. Pno: All broken chord textures with overholding (4/a/ii). Speidel and Ganz give occasional sustaining pedal indications as an aid to resonance. Some or all chords might be swiftly arpeggiated and asynchrony applied according to taste. At 138 lh i swift arpeggiation would mitigate harshness for the *sf*, while at 140 i asynchrony would enhance the *sf*. (5/c/ii; PT: 1/a and PT: 1/b).

167ii–171ii. VI: All mark the passage without portamento shifts, except between 170iii–171i, where David-revised, Singer, Halir, Rosé, Seybold, Kreisler mark one.

175ii–180. VI: This passage was almost certainly intended to be played with a *martelé* bowstroke.¹⁵⁶ The majority mark no fingering; of those who do, Joachim evidently expected 1st position from 176–177iv, thereafter 1–4 except where open strings occur; Halir takes most pairs 1–4, but 176v–viii in 3rd position with a 4th-finger extension on viii; Kreisler marks 1st position from 176iii–177iv then 1–4, until 179v, where 1st position is again resumed. Leaping over an intermediate string was a practised technique in Beethoven's time, which was much used by Viotti in his concertos and supplied for practice in Fiorillo's *Études* (no. 30), Kreutzer *Études* (nos. 6, 16), and Rode *Caprices* (nos. 4, 15, 21). The feasibility of this depends somewhat on tempo; at the lively speed probably envisaged by the composer, 1–4, where possible, may be preferable.

196iii. VI: Alard, Joachim Kreisler mark π , a very convenient bowing after the *pizzicato*, while other editors retain the $\vee$, used on other occurrences of the main theme; to facilitate the latter, Singer specifies left-hand *pizzicato* on 196ii, as in 131, and on iii marks not only $\vee$ but also the instruction *Bogen oben* (upper part of the bow).

197i–iv, 199i–iv, 201i–202iv. VI: Beethoven surely expected his dotted notation to stand for what would later have been notated as $\text{♪}^3 \text{♪}$. This modern triplet notation was scarcely used at this date; and even towards the end of the 19th century there are clear instances of dotted notation standing for triplets (2/c/iii).

¹⁵⁶ See the example from the 1803 Paris Conservatoire *Méthode* in section 6 of "Reading between the lines" p. XXXI.

Those who start $\vee$ in 196 either take each of the dotted pairs with a hooked bowing (David, Brodsky, Halir, Rosé, Seybold), or just the first pair hooked, followed by $\vee \sqcap$ (Joachim-revised, Auer); Alard, Joachim, starting $\sqcap$ in 196 take all the dotted pairs $\vee \sqcap$; Kreisler marks an unusual mixture of hooked and separate bows.

189–205. Pno: Beethoven will undoubtedly have expected the lh broken chords from 189–196 to be legato with overholding (4/a/i). Some of the editors mark slurs and sustaining pedal. For the rh slurred pairs, both dynamic and rhythmic nuance would be an historically appropriate option and would be sophisticated (2/a). From 197, as much overholding as possible with perhaps some use of sustaining pedal (Speidel and Ganz offer the same marks here). Occasional arpeggiation of chords according to taste is an option (5/c/ii). In 203 and 206 the *sf* might elicit asynchrony (PT: 1/b).

205. Pno, Vl: The absence of $\rhd$ after the *sf*, in contrast to all earlier statements of this figure, is probably not the result of oversight; the *forte* continuation to 212 is musically persuasive.

206–224i. Pno: The *sfs* would gain special energy from either asynchrony or arpeggiation (PT: 1/a and PT: 1/b). Both techniques could be employed according to taste. All the broken chords with or without slurs overheld. In 209ff assimilation of the dotted figures in lh to match the rh triplets would have been normal practice (2/c/iii).

213. Vl: All descend 2–2 on iii–iv except Singer, who marks the more expressive 4–4 shift, Rosé, who takes the figure in 4th position without shifting, and Kreisler, who remains in 3rd position.

215–217. Pno, Vl: The figures with 8th-note followed by two 16th-notes would almost certainly have been assimilated to the triplet rhythms, leaving the 16ths late.

221–223. Vl: The slur over the last three notes may possibly be an engraver's error, but it may well reflect the changed pattern of notes here and in the following two bars, where there are neither slurs nor staccato marks. Other passages of accompaniment figures, for instance in op. 12, are also left ambiguous. In this legato context, especially in 223, Beethoven seems unlikely to have envisaged separate bows throughout. The editors of AG changed 221x–xii to agree with the previous slurring pattern and left the next two bars unmarked. Later editions adopted this reading in 221 and most either left 222f

unmarked or added staccato marks. Auer, however, added slurs on 223 viii–ix and xi–xii. Perhaps slurs over each group of three or more notes was envisaged in 222, or a variety of slurs reflecting the previous patterns. A possible solution is suggested in the edited violin part of the present edition.

224ii–228i. Pno: Beethoven may have expected this hymn-like interlude to be in a broader tempo which Ganz marks *espressivo*. The portato articulations and the chordal texture signal expressive arpeggiation in varying speeds (5/c/ii).

228–243. Pno: Overholding of all broken chords with judicious use of sustaining pedal (see Speidel and Ganz) was probably envisaged, and all chords, particularly the lh octaves marked *sf*, would gain expression from being swiftly arpeggiated (5/c/ii; PT: 1/a). If the tempo is broadened from 224ii, it might start to return to tempo from the middle of 232 which Speidel marks *appassionato*, with *animato* in 236.

229. Vl: Almost all take the passage from 228–232 without audible shifts, beginning in 3rd position and moving to 5th on 229iv. Alard, however, shifts to 5th on 229iii, and Singer, marking (*espressivo*), shifts 1–1 on 229i–ii and explicitly indicates portamento with a slanting line.

231iii, 234, iii, iv, 235iv. Vl: Beethoven marks no turns after the trills, but he surely expected one in 231 and 235 and at least after the second trilled note in 234. It is probable that those who mark a 1st finger on 234iii (David, Singer, Bordsky, Halir, Seybold) did not envisage a turn there; those who marked 2–2 (all the rest except Kreisler) may have done so. Singer and Grützmacher indicate turns after 231iii, 234iv, and 235iv, Hermann only in 231 and 235.

232iii–233ii. Vl: A portato bowing (dots under slur) is marked on 232iii–v by all except Alard, Joachim (though it is portato in Joachim-revised), Kreisler, and Singer; the latter not only adds the instruction *appassionato*, but also instructs B.u. (*Bogen unten*: the lower part of the bow) and adds tenuto lines on 232iii–v and a portamento line across the bow change between 232v–233i, fingered 2–2.

236. Pno, Vl: Speidel/Singer mark *animato*.

SONATAS OPUS 30

Opus 30, No. 1

Allegro

Tempo

There is one analogous 3/4 Allegro for which Beethoven supplied a metronome mark: the first movement of the String Quartet op. 18 no. 1, to which he gave ♩ = 54. In that movement there is a similar proportion of 16ths, partly legato and partly detached. Moscheles' suggested speed is close to Beethoven's tempo for that movement; Alard's, unusually, is also rapid; tempos suggested by other 19th-century musicians are slower, slightly (Haslinger/Czerny) or substantially (Speidel/Singer) than Beethoven might have been expected to indicate.

Haslinger	♩ = 144
Moscheles	♩ = 160
Czerny Vortrag	♩ = 144
Alard/Diémer	♩ = 152
Speidel/Singer	♩ = 138
Kreisler	♩ = c. 130

Czerny comments: "Of calm, gently grave character. More speaking than sentimental. The triplet passages from the 40th [sic] bar on must be played very lightly staccato and strictly in tempo."¹⁵⁷

Beethoven's dynamic, accent and articulation marks throughout this sonata represent only the minimum of what he and musicians of his era expected to hear in performance, leaving the finer matters of expression to the sagacity and sensitivity of the performer. The dynamics, accents, articulation and other marks added by Speidel/Singer, Halir, Rosé, and Auer/Ganz, though representing a later 19th-century view will nevertheless be instructive of the types of expression expected in Beethoven's era.

1. VI: Alard marks V.

1, 19, 27 etc. Pno: A swift arpeggiation of the chord on i would have an energising effect (5/c/ii) whether in piano or forte dynamic and could apply to double-note chords such as in 22 and 23 lh and other chords in both rh and lh.

2–3, 9–10. lh: Pianists of Beethoven's time would probably have overheld the notes in 2 (4/a/ii). Curiously, Beethoven's slur in 9–10 is different from 2–3, but would surely not have implied a different phrasing, as acknowledged by all editors.

¹⁵⁷ "Von ruhigem, sanft ernsten *Character*. Mehr sprechend als sentimental. Die Triolenpassagen vom 40sten [sic] Takte an muss sehr leicht *staccato* und streng im Tempo gespielt werden."

3–7, 10ff, 152ff, 159ff etc. Pno: The entry of the contrapuntal line in 3 rh and 11 lh i, and other points of interest such as 5 and 6 might be given special attention and expression with the use of asynchrony (5/c/ii and PT: 1/a); and overholding wherever possible would create a delicate resonance without need for sustaining-pedal, though sustaining pedal might also be judiciously employed.

8. Pno: Given the *fp* on i, the chord might be arpeggiated with the lowest note in the lh played first, with the beat, and the other notes in lh and rh played together very slightly afterwards, which would also produce a slight agogic effect (PT: 1/a).

10–13. VI: All the editions except Alard's divide Beethoven's four-bar slur.

14f. VI: Contrary to the sources, **AG** gives separate slurs in each bar and all the editions follow this.

17iii, 166iii. rh, VI: Reinecke/Hermann, Grützmacher, Speidel/Singer include a turn (Nachschlag) to the trill (5/b/ ii). At 17 Speidel specifically illustrates in a footnote that the trill should start on the main note:



Halir gives a different solution for the trill:



Reinecke's fingering implies this too. Czerny, however, was clear that in these circumstances it should have both an upper-note start and a turn.

19. Pno: A swift arpeggiation of the chord on i would have an energising effect (PT: 1/a).

22–23, 26, 171–172, 175. Pno, VI: In Beethoven's era, slurred-pairs of 8th-notes would almost certainly have been played both with dynamic and rhythmic inflection, the first stronger and longer than the second (2/a). Such inflection might also apply to 8th-notes in bar 22 and similar places.

24i, 173i. VI: Alard, Hermann, Singer, Brodsky mark a harmonic, Singer with 2 (following 2 on the previous note); probably David, Joachim regarded a harmonic (with 4) in this context as obvious.

31ii–32i. VI: Alard, Hermann, Singer, Auer, Brodsky mark a shift up the A-string from 2–3.

31–32, 180–181. Pno: The *sf* could be made more effective either with a very swift arpeggiation across lh and rh, or by playing rh slightly after lh (PT: 1/a). The lh chords swiftly arpeggiated to enhance energy (5/c/ii).

34–40, 95–98, 102–105, 110–113, 187–193, 234–238. Pno: On important or accented notes, asynchrony with rh slightly after lh (or perhaps exceptionally before in a few cases) would be stylish (5/c/ii; PT: 1/b), and accord with the expressive quality of the passage which Halir marks *dolce*. In a footnote Speidel advises that the *sf* in 38 rhiii and 39 rhiv “are valid only for the right hand”.¹⁵⁸ Overholding of slurred notes would create a delicate resonance. It is interesting to note that Beethoven marks *dolce* at 95 but not at 34, perhaps indicating that he wished for a variation of effect perhaps with the use of a moderator or una corda shift. In 110–113, the lh double-note chords (except 113i) could be arpeggiated according to taste, but particularly those marked *sf*.

35i, 36i, 43i, 44i. Pno, VI: Although Beethoven does not provide turns for the trills here, he does so in the recapitulation (188, 196) where an accidental is required; and where the figure comes in the development (96f) he provides a turn in both bars. **AG** prints the turns here, providing a b# in 35/43; this is followed in the editions. Beethoven surely intended the b#, although in such circumstances he normally indicated an accidental. Czerny’s arrangements of op. 47 (see below) confirm the likelihood that these trills, preceded by the note above, were expected to begin with the main note.

41–48. Pno: The triplets that Czerny instructed “must be played staccato very lightly” have slurs added by Reinecke, Diémer, Speidel, who also gives sustaining-pedal marks through each bar.

43f. VI: David, Hermann, Joachim, Singer, Auer, Halir, Rosé, Seybold mark the first note of the turn after the trill in 43 to be played with 1st finger, remaining in 2nd position with 4 on ii; Kreisler gives the more modern fingering with the trill and turn executed in 1st position followed by 3 on ii. David, uniquely, marks 1–1 for the turn in 44.

46–48, 99ff, 199ff. VI: David, Hermann, Singer, Brodsky, Halir, Rosé take some or all the staccato 8th-notes with slurred staccato (removed in David-revised). Singer additionally marks *leggiero*.

49–54, 203ff. Pno: Some or all of the lh chords could be swiftly arpeggiated which would create subtle energy and aid tension and dynamic (5/c/ii), though Speidel marks these staccato. 49 rhii might be played after the bass to enhance the *sf*. A slight lengthen-

ing of 52i and 54i would make the dissonant harmonies more expressive.

50f, 203f. Pno: The grace-notes here are almost certainly intended to be played as acciaccaturas, as taught in Junghanss’ *Pianoforte-Schule* (Vienna, c.1820), simultaneously with the main note and quickly released (5/a/iii).

51iiff, 55ivff, 63, 67, 114–117, 134, 140, 204iiff, 208ivff, 216, 220. Pno, VI: Beethoven’s intention for the articulation of the 16th-notes here is unclear. In the piano part the absence of both slur and staccato suggests a default legato with overholding, but in the violin part, the few staccato marks following the slur are typical where the composer wants to show that slurring should not continue. It is plausible, however, that many violinists of Beethoven’s time, might have mixed slurred and separate notes in a variety of patterns, just as pianists might have varied the accentuation. The markings of 19th-century editors reveal varied understanding of this notation. Speidel marks *non legato* at 51, but provides a slur from 55ii–58xii; at 55 Singer marks “Mitte” (middle of the bow) and *leggiero*, probably implying a stroke equivalent to David’s *hüpfender Strich*, perhaps changing gradually to a short *détaché* at the crescendo. It is possible that Singer’s suggested bow-stroke might have been used here by some of the violinist of Beethoven’s time, although by the time he composed this sonata, that kind of bowing, condemned as unworthy of serious music by Spohr and Romberg, was rapidly going out of fashion, and a short *détaché* in the upper half seems more likely to have been the general choice (6, p. XXXII). In contrast to Speidel, Reinecke marks 51–55i, 63, 67, etc. with a legato slur and similarly at 204ff; Reinecke also adds a slur from 208ii–212i, but this is missing, probably through oversight, at 55ff. At 204ff Speidel again writes *non legato* but *leggiero* is absent from the violin part (probably through oversight).

60. VI: Slurred staccato is marked by David ♩ iii–vi, Singer ∨ ii–vi, Brodsky ♩ i–vi Halir, Rosé, Seybold, and David-revised ∨ iv–vi.

61–62, 132–133, 142–148, 241–215. rh: Moderately slow arpeggiation would fill out the texture and enhance the effect of *piano* (at 142ff the effect of *pp*).

60vi. VI: A harmonic is given by Alard, Hermann, Singer, Halir. David, Joachim, Auer almost certainly regarded it as obvious.

61, 214. VI: A harmonic is marked by Alard, Hermann, Singer, Auer, Brodsky, Seybold. Rosé probably did

¹⁵⁸ “Die Sforzati bei a) u. b) haben blos für die rechte Hand Gültigkeit”

not intend one, because he marked $\diamond$ (also in 62, 65f, 214ff), probably envisaging vibrato in these places (although at an earlier period $\diamond$ is sometimes marked on a harmonic or open string).

70–72, 76–79, 223ff, 229ff. Pno: It would be effective to arpeggiate the third beat in each bar (across lh and rh) with the subsequent down-beat unarpeggiated except at 79 and 232–233 where a moderately slow arpeggiation of lh would help fill out the texture.

74–75, 227–228. Pno: The downbeat of 74 arpeggiated, but 75 unarpeggiated, would produce the effect of light and shade.

81–82. Pno: Spreading the chords in lh and or applying asynchrony between lh and rh would enhance dramatically the effect of crescendo.

83–86 (second time bar). lh: Although Beethoven tied the A in the bass in 83–84 and 85–86, it was customary to repeat notes where needed if the sound had decayed too much. Depending on the piano being used, re-striking these notes and also arpeggiating each chord would be an aid to filling out the texture.

84, 88–92. Pno: The slurred broken chords with all notes overheld would enhance resonance and is an alternative to using sustaining-pedal. (4/a/i). In 88–92, Speidel marks rh portato which seems apt for the expressive quality of the writing.

85. rh: Beethoven probably expected the trill to commence with the upper auxiliary (5/b/ii) and on the beat as marked by Ganz with a grace-note with dotted lines connecting it to lh. Speidel and Vogrich give fingering which implies a main note start.

87. Vl: Singer marks a harmonic, Halir an extended 4th finger on the G-string.

116–117. Pno: To create special accentuation, the rh octaves marked *sf* might be played asynchronously after the bass, and the octave itself very swiftly arpeggiated.

118–130. Pno: It is unclear what articulation Beethoven expected for this passage. Speidel marks each note staccato but also indicates sustaining-pedal with a change of pedal every three bars.

119vi–vii, 123vi–vii. Vl: All except Alard, Brodsky mark the typical 19th-century 1–1 fingering.

131, 135. Vl, Pno: Some of the annotated editions assumed that a decrescendo, as in other occurrences of this material, had been mistakenly omitted here, and added one. Since Beethoven did not include one in either Vl at 131 or Pno at 135, it seems unlikely that it was omitted in error.

138–141. rh: All chords could be swiftly arpeggiated (5/c/ii).

142–147. Vl: Beethoven's *tenute* over these bars may be not only a reminder to hold the note for its full length, but also an indication that it should be given extra emphasis, as indicated by the Viennese musician August Swoboda (2/c/vi).

149f. Pno, Vl: The chords in rh with very swift arpeggiation as an aid to achieving a rapid *cresc.* Speidel/Singer add *poco rit.* in 149 and *in tempo* in 150.

166iii. rh, Vl: See note to 17iii.

182–184. Pno: Occasional asynchrony between rh and lh would provide a contrasting texture for the *p* and be an aid to the *sf* (5/c/ii; PT: 1/b). In a footnote, Speidel explains that the *sf* applies only to the rh.¹⁵⁹

194ff. Pno: See note to 41.

195–201. Vl: Fingering in this passage provides an instructive indicator of the limited expectation for vibrato except as an expressive gesture, or reinforcement of accents, and it also shows that it was not universally regarded as an obligatory adjunct to the execution of *sf*. An open E-string is marked on 195i by all the editors except Alard, who probably regarded it as obvious; as an alternative, Singer offered the expressive fingering 4– $\overset{0}{4}$ as his principal fingering (the open string on 195i is marked only in the violin part in the piano score). On 197ii a harmonic is marked on the *sf* by Alard, Hermann, Singer (with 2), Brodsky, Seybold; David, since he marks no alternative, surely regarded it as obvious. Joachim's and Auer's fingering makes it clear that they intended a stopped note here. For the *sf* on 201ii, only Alard, Hermann, Seybold mark a harmonic, but David would very plausibly have played one.

207ii–208i. Vl: Here too a harmonic is indicated by Alard, Hermann, Singer, Brodsky, Seybold (only on 207i with 4 on 207ii). David, like Joachim, Auer, marks 3, but this was removed in David-revised.

208ii–210. Vl: If harmonics are chosen, the hand will already be in 3rd position in 207 (with an extended 4th finger); if not, having established the hand in 3rd position in 208, it is most effective (especially with a 19th-century violin hold) if the thumb remains immobile while the fingers merely extend back to 2nd position for the $g^{\#2}$ and up to 4th for e^3 .

248. Pno, Vl: Speidel/Singer add *slentando*.

159 "Die Sforzati bei a) b) u. c) gelten nur für die rechte Hand"

247–248. rh: Moderately slow arpeggiation of the chords particularly in 248 will help achieve the *pp* and fill out the texture.

249i. Vl: All the editors mark a harmonic (Singer with 2).

Adagio molto espressivo

Tempo

Beethoven's treatment of tempo in 2/4 meter is far from straightforward and attempts to explain it are inevitably complex and inconclusive.¹⁶⁰ The tempos supplied for this movement by 19th-century editors are very varied. Unusually, Moscheles indicates a significantly slower tempo than Haslinger, Czerny, Speidel/Singer. Moscheles' tempo relates well to the metre/tempo term/note values relationship that seems broadly to lie behind Beethoven's tempo conception. The faster metronome marks may represent a tradition of performance that was already current in Beethoven's later years, but do not necessarily correspond with the composer's original expectations. On the other hand, the relatively slow harmonic change and the lilting quality of the accompaniment to the principle theme, may encourage a somewhat more flowing tempo than Moscheles gave. Comparison of the metronome tempos given for this *Adagio* and the 2/4 *Adagio espressivo* of op. 96 is interesting.

Haslinger	♩ = 76
Moscheles	♩ = 63
Czerny Vortrag	♩ = 72
Alard/Diémer	♩ = 58
Speidel/Singer	♩ = 69
Kreisler	♩ = c. 72

Czerny provided the following recommendations: "The 32nds in the accompaniment sharp and distinct. The whole thing in a very singing style and with feeling. The ornament in the 50th bar very light, delicate, and in tempo, very little *smorzando*. The character of this movement is gentle, almost ballad-like."¹⁶¹

1ff, 27ff. Pno, Vl: A major consideration in this movement is the performers' treatment of the . Beethoven and his contemporaries routinely used this notation for a spectrum of long-short rhythms, from 2:1 through to 6:1 or even more over-dotted rhythms (2/c/i–iii). In this movement, it seems most likely

that Beethoven regarded them as standing for a 2:1 rhythm rather than a 3:1 rhythm, though this certainly does not mean that he intended the rhythm to be exact or unvaried; skilled and experienced performers will have been expected sometimes to modify it, as they would all rhythms to a greater or lesser extent, according to context. Max Rostal's comment: "Rhythmically, there are delicate problems to be overcome here, as for instance the absolute precision of the 32nd-notes in theme and accompaniment" nicely demonstrates the predominant 20th-century misconception that the composer expected such rhythmic details to be delivered precisely as written.¹⁶²

1, 27, 64. Vl: Various approaches to fingering the beginning of the theme result in quite different characterisation. A harmonic is marked in David-revised, Halir, Seybold. David has only 4 (in the revised impression o has been added above it). Others start either with a firm 4 on the A-string (Rosé), in 1st position on the E-string (Hermann, Joachim, Auer, Brodsky, Kreisler), or 3rd position on the E-string (Alard, Singer). It would be effective to use different fingering on successive appearances of the theme, to vary tone colour and characterisation. Beethoven will surely have expected trained instrumentalists of his day to vary the opening music on its repeat at 26 using dynamic shading, rhythmic freedom and perhaps some simple ornaments (5b and c; see also Sonata op. 24 in this Commentary).

1ff, 27–42. Pno: In addition to modifications of strict rhythm  (see note above), pianists of Beethoven's era would certainly have employed asynchrony and arpeggiation in a slow movement such as this as a matter of course to heighten the expression of important moments (both melodic and harmonic) and to vary the texture (5/c/ii). This might be seen to be the equivalent of the violinist's use of subtle and varied vibrato and portamento. In 1 for example, the double-note chords in rh might be arpeggiated swiftly but gently, particularly the chord marked *sf* (PT: 1/a and b). In 8 (and 71), the chords in lh would sound particularly soft and expressive with gentle arpeggiation. And in 9, when the piano takes over the melody, the use of frequent asynchrony will produce a special expressiveness that cannot be achieved with all notes played exactly as notated. In 10, the notes marked portato elicit asynchronous

¹⁶⁰ See Noorduyn: *Beethoven's Tempo Indications*, pp. 98–105.

¹⁶¹ "Die 32^{stel}n in dem *Accompagnement* scharf und bestimmt. Das Ganze sehr singbar und mit Empfindung. Die Verzierung im 50^{sten} Takte sehr leicht, delikat, und im Tempo, sehr wenig *smorzando*. Der Character dieses Satzes is sanft, beinahe Balladenartig."

¹⁶² Rostal: *Beethoven*, p. 94.

performance as described by Louis Adam and others (4/b/i). Ganz marks *con Pedale* at 1 lh.

5i–ii, 31i–ii, 68i–ii. VI: All mark a shift to 2 up the A-string except Alard, Joachim (who mark no shift), Kreisler (shift to 3); Singer changes bow between i and ii but marks a portamento line across the bow change.

6, 23. Pno, VI: The descending 16th-notes most likely legato and could be played unequally which would give them an expressive lilt (2/b).

9–16, 21–25, 35–41, 87–90, 96. Pno: Asynchrony with rh slightly after lh for important melody notes would be an aid to expressiveness and indispensable for a singing style. Speidel marks rh *cantabile* at 9, 35 and 72. At 83 rhii Speidel marks *espressivo*. Ganz marks *espressivo* at 9 and 21. In lh, overholding as much as possible would mitigate the need for sustaining-pedal, though Ganz gives sustaining-pedal indications. In 15 Speidel gives this realisation of the trill in rh:



13–15, 39–41, 76–78. rh: The octaves might occasionally be arpeggiated, a practice indicated in annotations to an 1848 edition of Mozart's piano sonatas by Cipriani Potter (who knew Beethoven and very probably heard him play the piano).¹⁶³

17. VI: All shift up the D-string between i and ii; David, Alard, Halir, Seybold to 3 followed by a harmonic on iv; Joachim, Hermann, Auer to 3 followed by a stopped 4; the others shift to 2 followed by 4 on iv, except Kreisler, who marks 3 on iv, probably for the sake of vibrato.

19ff, 44ff, 87ff. lh: The octaves might occasionally be arpeggiated on longer note values, which could be used to enhance the effect of either softness, loudness, or accent.

20v–vi. VI: AG supplies the missing slur from iv–x and all the editors indicate a shift up the A-string, which would certainly have been expected to be audible.

20. rh: The chords might be arpeggiated in varying speeds according to expressive aims; the first two very swiftly, particularly the second, the third more slowly to give softness for the *decresc.* (5/c/ii).

25. rh: The grace-note should probably be aligned with

the bass as indicated by Ganz with dotted line notation. Beethoven most likely expected legato throughout the bar.

26. rh: The lh chord, which Ganz marked *tenuto*, could be arpeggiated slowly. The trill could start either from above or below in this instance, but was almost certainly not expected to start from the main note. Although Beethoven provided an *Eingang*, there is no reason to suppose that he expected the same ornament on successive performances. Pianists of his time were expected to improvise their own *Eingänge* (5/c/i). Speidel gives the following realisation of the trill and *Eingang*:



42–49. Pno: In 42f, asynchrony is apt to achieve a mysterious *pp*. From 44–49 arpeggiation with varied speeds and dynamics will produce contrasts.

50. rh: Given the complexity of the ornamentation in this bar, a slight broadening of the tempo would be appropriate as recommended by Czerny¹⁶⁴ and allow for a quasi-improvisational effect which Beethoven surely intended.

51–59, 64–70. Pno: The broken chord figurations could be overheld to create resonance with or without sustaining pedal (4/a/ii). In 56, rhii–iv should probably be assimilated with the last three sextuplets in lh as was customary in Beethoven's era (2/c/iii). In 51–55, lh chords particularly on main beats might be arpeggiated. In 64 and 66, the chords in lh marked *sf* could be swiftly arpeggiated (PT: 1/a).

57f. VI: Beethoven, as an active string player, must surely have been aware that his slur required the violinist to go up the D-string for 58ii, which is what is marked in all the editions.

57, 59. Pno: Asynchrony at i with rh after lh would enhance the effect of *sf* guarding against harshness while creating and agogic accent (PT: 1/a). The grace-notes should be sounded simultaneously with the first main note (aligned with the bass) and released quickly, so that the triplet rhythm is preserved (5/a/ii).

58. rh: The first note of the slide/Schleifer should be aligned with the bass as indicated by Ganz with dotted-line notation (5/a/iv).

60–61. Pno: The chord in 60 could be arpeggiated very

¹⁶³ See: Cipriani Potter, "Recollections of Beethoven with Remarks on His Style", in: *The Musical Times and Singing Class Circular*, December 1861, vol. 10 no. 226, p. 152.

¹⁶⁴ Czerny: *Pianoforte-Schule* (c.1839) vol. 3, pp. 33–34.

deliberately and softly, while for dramatic contrast the chord in 61 played rather abruptly *sf*, the lowest note in lh with the beat and the other lh and rh notes unarpeggiated and slightly afterwards (5/c/ii; PT: 1/a).

62ii–iii. VI: Here David, Halir mark an expressive downwards shift 2–3; all others remain in 3rd position until 63i. In David-revised, the 3 is removed and 2 added on 63i.

62. Pno: Any or all of the octaves might be slightly broken (arpeggiated).

63f. VI: All evidently expected an open A-string on the upbeat to the theme. David, in contrast to the opening of the movement, also marks a harmonic for the a^2 , which he presumably retained until he indicates 4 on 65ii; Seybold gives the same fingering. Singer, Halir also mark the harmonic in 63, which is retained until being replaced by 1 on the E-string at 64ii. Rosé explicitly marks the open string in 63 and connects it with a portamento line to 4 on the following note.

63. Pno, VI: Beethoven's expectations for the beginning of the trill are unspecified and unclear. A violinist of his time might easily have chosen a main note start, while a pianist began with the upper note (neither seeing the other's part). Later in the century a main-note start for both would have been most likely. The first note of the inverted double turn in Pno and VI should probably align with the lowest note of the lh chord on the beat as advised by Speidel.¹⁶⁵ The lh chord might be arpeggiated slowly.

64–70. Pno: The rh broken chords with overholding (4/a/ii); the lh chords arpeggiated according to expressive aims (5/c/ii).

69–74. Pno, VI: The dotted notation was surely intended to stand for triplet notation here.

72–77. lh: The figurations, though not marked legato, can be played with overholding of notes wherever possible to create resonance, with or without the sustaining-pedal (4/a/ii). Alard, Speidel mark slurs; Ganz marks *poco legato*.

81–86. Pno: The precise degree of long-short for the continuous dotted rhythms would have been the choice of the performer, and a certain degree of variation was well within the remit of 'beautiful' performance in Beethoven's era. Many, in this context, would surely have chosen a flexible, but basically triplet rhythm.

¹⁶⁵ "Die erste Note der Verzierung wird auf den Bassaccord gespielt."

82i–ii, 83i–ii. VI: A rising appoggiatura figure of this kind was described by Domenico Corri as swelling into the resolution,¹⁶⁶ whereas a falling appoggiatura was to be performed more strongly than the note of resolution.

85. Pno: The grace-note was probably expected to align with the bass (5/a/ii), as indicated by Ganz with dotted line notation.

89vi. VI: A harmonic is marked by Singer, Kreisler (who also marks one on iv).

90. rh: Many of the editors mark the turn on iii, rather than as Beethoven did between iii and iv. Reinecke realises the turn according to Beethoven's placement:



However, Halir gives a different realisation:



91–93. VI: All except David, Rosé, Kreisler mark a harmonic (David, almost certainly regarded it as obvious and it is included in David-revised). A fingering is marked on the upbeat in 91 only by David, Hermann, Brodsky (2), Kreisler (1); other editors, having been in 1st position immediately before, mark nothing, apparently assuming an open string. It is probable that many of these violinists envisaged a hint of portamento into the a^2 (as marked in 63 by Rosé). This might be accomplished by putting the first finger at the nut and sliding it up almost imperceptibly from the open string before allowing the 4th finger to come down onto the string just before reaching the harmonic; see Spohr's instructions for rising into a harmonic.¹⁶⁷

91–95. rh: The double-note chords gently arpeggiated would enhance create a softened effect to the feeling of *pp* (5/c/ii). Ganz marks this *una corda*. Speidel marks *poco marcato* in lh.

95i–ii. VI: None of the editors give a fingering, all apparently envisaging a descent from 3rd to 1st position within the slur.

97–101. Pno: For the slurred duplet 8th-note figures, arpeggiating the first but not the second, which is

¹⁶⁶ Domenico Corri: *A Select Collection of the Most Admired Songs, Duets etc.* (Edinburgh, c. 1782), vol. 1, p. 8.

¹⁶⁷ Louis Spohr: *Violinschule* (Vienna, [1833]), p. 121.

marked staccato, would accord with Czerny's guidelines (5/c/ii). Speidel marks the first of each duplet in both rh and lh with tenuto lines and the second staccato.

101ii. VI: Alard, Hermann mark a harmonic.

101–105. Pno: All the chords could be gently arpeggiated, the chord in 105 lh fairly slowly, which would enhance the *decres.*

102ii. VI: All except Joachim, Singer, Auer, Kreisler mark a harmonic. Singer adds *espress.* perhaps suggesting vibrato.

103ii. VI: A harmonic is marked by all except Hermann, who may simply have omitted it in error.

104i, 104ii. VI: For 104i all either explicitly indicate or tacitly imply a continuation of the fingering on 103ii; and all except David, Joachim, Halir, Kreisler mark a harmonic on 104ii.

Allegretto con Variazioni

Tempo

Alla breve allegrettos are very rare in Beethoven's output, but they seem generally to have functioned rather like allegrettos in 2/4, although with half-note values. The longer, 'heavier' note values in alla breve movements nevertheless suggest a slightly slower tempo; for slower tempos (adagio to andante) this effect seems to have been minimal, but to increase proportionally with the faster tempos.¹⁶⁸ The presence of many triplets in Variation 3 may also suggest a slightly slower speed than if there were only normal 8ths, although a discreet amount of tempo change between variations would have been perfectly normal. The tempos suggested by the 19th-century editors seem broadly plausible; those of the Haslinger edition and Czerny are perhaps the most persuasive.

	Allegretto	Allegro, ma non tanto
Haslinger	♩ = 84	♩. = 92
Moscheles	♩ = 144	♩. = 92
Czerny Vortrag	♩ = 84	♩. = 88
Alard/Diémer	♩ = 144	–
Speidel/Singer	♩ = 72	♩. = 88
Kreisler	♩ = c. 80	

Czerny comments: "Alla breve, a rather fast allegro [sic], but do not rush. The first variation is brilliantly marked. The 2nd variation gently legato. The 3rd variation very powerful and the bass with bravura, but not legato. The 4th variation determined. The 5th

variation is calm, measured, and in an old-fashioned style. The finale pretty lively (♩. = 88) and cheerful."¹⁶⁹

Theme

1ff. Pno: Beethoven's *dolce* invites both arpeggiation and asynchrony according to taste and expressive aims, particularly when the melody is in the piano part (3/d/i). Overholding of the broken chords would be an aid to achieving *dolce* and creating resonance (4/a/ii). Ganz gives a general *con Pedale*. The use of a moderator if available would also help to achieve a *dolce* tone (PT: 3/b).

19i, 19iii. VI: As detailed in the Critical Report, the appoggiatura at the beginning of the bar is distinctly written as an 8th-note in Beethoven's autograph and the 1st edition, but **AG** and all the 19th-century editions print both this and the 16th-note appoggiatura before iii as grace-notes. It seems clear that the first is a long appoggiatura and should be played expressively, approximately as an 8th-note (5/a/i).

22ii. VI: A harmonic is marked by Alard, Hermann, Singer, Halir, Seybold; a same-finger shift is made to the harmonic by Hermann (4–4) and Singer (2–2); Rosé also shifts from i–ii (2–3).

23, 31. VI, Pno: The reverse dotted rhythms were almost certainly not expected to be played strictly as written; the accent was probably expected to fall on the dotted note with the 16th played very rapidly on the beat (though, in practice, this often produces a pre-beat effect, probably very similar to the effect that can be heard in the trio section of the minuet in Mozart's String Quartet K. 421 as performed in the Klingler Quartet's recording c. 1911).

27. Pno: The first grace-note should be aligned with the bass (as indicated by Ganz with dotted line notation) and could be held for as long as an 8th-note. The second grace-note should be played together with the main note, aligned with the bass and immediately released (5/a/iii).

Var. 1

33ff. Pno, VI: Speidel/Singer suggest a slightly faster tempo (*Un poco più mosso*) for this variation.

33ff. rh: Overholding of the slurred duplet 8ths would

¹⁶⁸ See Johann Abraham Peter Schulz: "Vortrag", in: Johann Georg Sulzer (ed.): *Allgemeine Theorie der schönen Künste*, revised 2nd edition (Leipzig, 1792–4), vol. 4, pp. 707–709.

¹⁶⁹ "Alla breve, also ein ziemlich schnelles *Allegro*, doch nicht übereilt. Die erste *Variation* brillant, markirt. Die 2^{te} *Variation* sanft *legato*. Die 3^{te} *Variation* sehr kräftig und der Bass mit Bravour, aber nicht *legato*. Die 4^{te} *Variation* entschlossen. Die 5^{te} *Variation* ruhig, gemessen, und alterthümlich. Das *Finale* ziemlich lebhaft (♩. = 88) und heiter."

produce resonance mitigating the need for sustaining-pedal (4/a/ii). However, Ganz gives extensive sustaining pedal indications.

36. VI: Singer marks *leggero*, usually implying execution with an elastic bow stroke in the upper middle of the bow.

41^{ff}. VI: In order to play the long notes, violinists who preferred to play the triplets in the upper half of the bow required a strategy. David, who evidently envisaged that style of bowing, simply marks a change of bow in the middle of the long notes in 12 and 15 (this was altered in David-revised). Singer marks slurred staccato on 41^{ff}viii–xii, 48^{ff}viii–x, which conveniently takes him towards the frog for the following long note; Auer marks this only on 48^{ff}viii–x. Alard, Brodsky apparently envisaged the triplets in the lower half of the bow. The bowing given in Hermann, Joachim, David-revised, Halir, Rosé, Seybold suggests the lower half in 41^{ff}, 48^{ff}, and the upper half in 44, ending in $\vee$ for the long note in 45f.

43, 47, 48^{ff}. rh: Beethoven presumably expected legato as indicated by Reinecke, Diémer (though Diémer and Halir mark staccato in 48^{ff}). In 43 Speidel, Halir adopt Beethoven's articulation in VI 40^{ff}. In 47 Speidel marks a slur in rh i–xi with staccato on xi and xii.

46ii. VI: A harmonic is marked by Alard, Singer, Hermann.

Var. 2

49ff. Pno, VI: Speidel/Singer suggest a slower tempo marking *molto tranquillo*. The 8th-notes might be played unequally according to taste and expressive aims (2/b).

49–53. VI: Some indicate 1st position throughout for these bars (David), or all 1st position apart from 49iii–v in 3rd position, returning via the open A-string on vi (Brodsky, Halir, Seybold); others retain the D-string either until 52vii (Joachim) or 53vii (Alard, Singer, Auer, Rosé).

50ii. VI: A harmonic is marked by Alard, Singer.

51ii–iv. VI: Singer uses the 3rd finger for all three notes with a harmonic on iii.

57ff. rh: All chords might be arpeggiated swiftly but gently (5/c/ii). Speidel marks rh portato.

61viii. VI: A harmonic is marked by Alard, Hermann, Singer, Brodsky.

Var. 3

Pno, VI: The intended dynamics in this variation are unclear. A *p* beginning might be assumed from the end of the previous variation and the *cresc.* in 69, but no return to *p* is marked in the 1st- or 2nd-time bars or elsewhere (a *p* in Pno in b. 75, which appears in previous editions, stemmed from a misreading of Beethoven's autograph – see Critical Report). 19th-century editions provide various dynamic schemes. A *decresc.* to the opening dynamic in 72^{ff} seems plausible and has generally been added; but Beethoven was evidently happy to leave dynamic shading to the performers here.

65ff. Pno, VI: Speidel/Singer mark this variation to be played in the tempo of the opening theme (*Tempo des Thema's*). Some or all the notes marked *sf* in rh might be played asynchronously, slightly after the bass which would give them special agogic emphasis while also mitigating harshness.

65ff. lh: Beethoven may have expected legato except in 76 and 80^{ff} (4/a/ii). Speidel and Halir mark slurring patterns throughout. Ganz marks *poco legato* perhaps suggesting a non-legato touch which is also plausible.

67. rh: The trill should probably be from the main note because it is preceded by the note above; Speidel and Reinecke give a main-note-start fingering (3–4).

71. Pno, VI: The trills from the main note as in 67. Reinecke's fingering indicates a main-note start.

75. Pno: Speidel writes out the trill in a footnote, starting on the main note and ending with a turn thus:



but in the light of Czerny's practice, Beethoven would surely have expected an upper-auxiliary start.

79. Pno: Here the trill will certainly have started on the main note, but its conclusion is not indicated. Reinecke notates it thus:



and Speidel gives it in a footnote thus:



Var. 4

81ff. VI: All previous editions, including BW, failed to see that Beethoven deleted staccato marks on the

chords in his autograph. They should probably be arpeggiated tightly but with the top notes sustained for full value. Singer marks all π .

82ff. Pno: Chords could be arpeggiated in varying speeds, though generally fairly tightly. Asynchrony could be used effectively in 96^I 96^{II} (5/c/ii and PT: 1/a and 1/b). Since Beethoven deleted staccato on the chords in VI (see 81ff above), it seems likely that the staccato in Pno was an oversight and these could therefore also be arpeggiated (5/c/ii).

Successions of 8th- and 16th-notes not marked staccato might be played in a lilting fashion slightly unequally (2/b).

Var. 5

Speidel/Singer, perhaps influenced by Czerny, mark this variation "Calm and even".¹⁷⁰

97, 113. Pno: Speidel designates the bass *poco marcato*.

99. Pno: The trill was most certainly expected to begin with the main note.

105ff. Pno: From 105–112 the contrapuntal nature of the writing might preclude the use of arpeggiation and asynchrony, as advised by Czerny (5/c/ii). But from 113 onwards, where the character of the writing changes, asynchrony and arpeggiation would bring much expression particularly to the chord in both hands from 125 onwards. For the chords marked *sf* in 126 and 128 a swift arpeggiation would mitigate any harshness of tone (PT: 1/a/v). The chord in 97, marked arpeggio by Beethoven, could be arpeggiated fairly slowly and with poignant placement of individual notes, or it might even be arpeggiated upwards and downwards in an improvised fashion as indicated in some sources.¹⁷¹

106–111. VI: Alard, Joachim, Singer, Auer, Kreisler remain entirely on the G-string. Fingering is absent in David, but David-revised adds the G-string fingering in 10–12, which is also used by Hermann, Halir, Seybold.

115, 123. Pno: For the performance of the grace-notes see note to 27 above. In 115 Ganz marks a dotted line from the first grace-note to the first note in VI.

127–147. Pno, VI: For the execution of reverse dotted figures see note to 23 in the Theme.

128ii–iii. VI: A 3–3 fingering, with clear portamento implications is given by all except David, Hermann; it was added in David-revised.

131. VI: The 16ths were almost certainly expected to be played somewhat shorter than their written value and very lightly. Hermann marks *leggiero*.

132i–ii, 134i–ii, 136i–ii. VI: The falling fifth is fingered by all editors with a shift down a single string, which in the practice of the period would not have been executed inaudibly. Beethoven will surely have been aware of this. All shift 2nd to 1st in 36, which is in any case logical and in 38, 40 some finger it with the shortest possible shift of a single position, 3rd to 2nd (Alard, Hermann, Kreisler). All the others, certainly aware of the portamento implications, shift two positions, 3rd to 1st, in 38, 40.

137. VI: David marks $\vee$ on 137i and an additional slur over all, strongly suggesting that he began the dotted figure in the upper half of the bow. This additional slur was removed in David-revised, suggesting performance of the figure in the middle or lower half of the bow, obviously broadening the stroke towards the frog during the crescendo to take the longer slur π in the following bars. David, Singer shift up the A-string, all others remain in 1st position.

137v–vi. VI: In the violin part in the score of Singer's edition these are marked 0– $\frac{0}{4}$, presumably to begin the next bar as marked, with 3 on the appoggiatura. In the separate violin part, however, the fingering in 137 is absent, presumably in error, since the 3 in 138 is still there.

138. VI: The appoggiatura is surely meant to be played with similar rhythm to the 16ths in the previous bar.

140, 142. VI: The majority of editors shift up the E-string. Only David remains in position, crossing from A- to E-string; this was changed in David-revised.

144i. VI: The open E-string is marked by Alard, Hermann, Halir, Seybold.

145–151. Pno: Beethoven's gradual decrescendo to *ppp* suggests the use of the shift pedal (if available) moving from tre corde to due corde to una corda (PT: 3/a). Speidel marks *poco rit.* in 151.

Var. 6 Allegro, ma non tanto

151–155. Pno: Beethoven's *dolce* invites the use of asynchrony and arpeggiation (particularly useful for *sf*), as well as a tone modifier such as a moderator (if available), perhaps applied only within softer dynamics not for *crescendo* or *sf* (3/d/i; PT: 3/b).

154v, 158i, iv, 161v, 166i, iv. Pno, VI: Speidel/Singer illustrate the execution of the trills in footnotes to the score and violin part, all starting on the note and concluding with a turn. Reinecke/Hermann include

170 "Ruhig u. gleichmässig"

171 see Peres Da Costa: *Off the Record*, pp. 115–117.

a turn in Pno and VI. All seem to assume a main-note start; in the light of Czerny's practice, however, it seems almost certain that Beethoven envisaged an upper-auxiliary beginning, probably rendering the trills essentially as four-note turns.

159–163. VI: Some editors envisaged the theme entirely in 1st position, or only changed to 2nd for the trill in 162; others retained the D-string throughout (Alard, Joachim, Auer, Rosé, Kreisler).

159ff. rh: Presumably Beethoven intended the 16ths to be legato in which case as much overholding as possible would mitigate the need for sustaining-pedal (4/a/ii). Speidel, Diémer, Halir add slurs.

160. Pno: Presumably Beethoven intended Pno to be *dolce* to match the VI. Halir marks a $\rhd$ for the last two 8th-note beats of 159 and *p* at 160.

164iv. VI: Beethoven surely did not expect the staccato mark significantly to shorten the quarter-note. David, Halir, Rosé, Seybold mark it with a tenuto line; Auer slurs smoothly from 164iv to v.

166, 176, 180, 197, 219 etc. VI: Editors divide between hooking ii and vi into the slur (David, Joachim, Auer, Brodsky, Halir, Rosé, Seybold, Kreisler) or taking them with a separate bow (Alard, Hermann, Singer). The latter execution has the potential to bring the bow somewhat off the string and to be executed more towards the frog. The use of one or the other method seems to have been somewhat contentious; both David-revised and Joachim-revised reverse some of the bowings of the originals. In 75ff, for instance, everything is hooked in David, but all these bowings were removed in the revision; in Joachim-revised, some hooked bowings are added where there were none in the original. These changes suggest that a greater use of the lower half of the bow and of bowstrokes more characteristic of the 20th century, increased during the later 19th century.

168, 172, 174. rh: The slurred duplet 16ths could be played slightly unequally (2/a).

169–171, 175–182. rh: Beethoven most likely assumed legato as marked by Reinecke, Speidel, Diémer, Halir (4/a/ii). In 176ff Ganz gives suggestions for sustaining-pedal use.

177. VI: Singer marks *leggero*.

181i–ii. VI: Alard, Singer shift to a harmonic with 4th finger.

183ff. Pno: Asynchrony would be very effective for important notes for example 184i and 185i (5/c/ii and PT: 1/b). Ganz gives suggestions for sustaining-pedal usage.

189–195, 205–217. Pno: Overholding would be essential to creating special resonance. Ganz gives suggestions for sustaining-pedal use.

190–194. VI: Singer marks harmonics in 190f and 1 in 194.

200. Pno: Beethoven's *pp* for this repeated material might well be achieved with the use of the *una corda* pedal (PT: 3/a).

199–205. VI: Singer remains on the D-string throughout with a harmonic in 205 and 1 in 206; Alard, Hermann, Seybold remain on the D-string until 203iii with a harmonic on 202i.

220ff. Pno: In 220, the grace-note might be aligned with the beat and realised as a 16th-note (5/a/i). From here to the end, asynchrony would work particularly well on the first of the slurred duplet 8th-notes in 224 etc. (5/c/ii; PT: 1/b). Ganz gives many suggestions for sustaining-pedal use.

222f. VI: Singer marks 1 on 222i, o/3 on 223i and 4 on 223iii.

222ff. lh: Presumably Beethoven intended the 16ths to be legato as marked by Reinecke, Speidel, Diémer.

226f. VI: Singer, Halir, Kreisler mark 3 on 226iii, a harmonic on 226vi, and 3 on the A-string on 227i.

234i, iii. VI: David, Auer, Halir, Rosé, Seybold mark tenuto lines. Singer removes the staccato marks.

234, 235. rh: Beethoven presumably expected legato with overholding (4/a/ii). Reinecke, Speidel, Diémer mark slurs. Halir marks a combination of slurs and staccato.

Opus 30, No. 2

Allegro con brio

Tempo

Among movements to which Beethoven himself gave metronome marks, the one most closely analogous to this is the Allegro con brio first movement of the String Quartet op. 95, to which he gave $\text{♩} = 92$, but in the C minor Sonata there are more complicated bowing patterns on some of the 16ths, which may suggest that he would have allotted it a somewhat steadier tempo, closer to those he gave for straightforward Allegros in C metre. It seems unlikely that Beethoven imagined a tempo much less than the one suggested by Moscheles. Czerny's comment (below) that "the tempo should not be taken too quickly", probably represents a later interpretation of the movement, reflecting his general statement about performing Beethoven's music, that "even the spiritual conception has acquired

a different validity through the changed taste of the times".¹⁷²

Haslinger	♩ = 152
Moscheles	♩ = 88
Czerny Vortrag	♩ = 144
Alard/Diémer	♩ = 132
Speidel/Singer	♩ = 144
Kreisler	♩ = c. 126

Czerny, having just discussed op. 30 no. 3 (he designates that sonata no. 2 and the C minor no. 3) wrote: "This sonata too is among his greatest, and all the seriousness that dominates it must be grasped by the player. The quiet but significant beginning increases to full power in the 23rd bar, whereupon the march-like middle movement enters in E flat major *pp*, in which the 8th-notes are played as staccato as possible, but they have swell later at the entrance of the bass and the rising of the melody. In the later passage, the fingering is as follows: [Czerny's example is given below. See note to 62f]. At the end of the whole movement (in the last 19 bars), the octaves must be played in an extremely legato and surging manner, the whole passage must always increase, and finally the last 10 bars with the greatest force, using the pedal, to end with a stormy conclusion. The character of this piece is military, and the tempo should not be taken too quickly, for the movement must always be magnificent, heroic, just as the passages are calculated for bravura and brilliant clarity."¹⁷³

Beethoven's markings (meticulous as they may appear) represent only the indications of expression that he absolutely required. Musicians of his era and the later 19th century understood that much more needed to be added in the way of expression to bring the com-

poser's music to life and to manifest an artistically 'beautiful' interpretation. Several of the early editors (including Reinecke, Speidel, Halir and Ganz) added marks of expression (including articulation, dynamics and accents, and pedalling). While their additions undoubtedly reflect later 19th-century attitudes, these preserve practices that would surely have been heard in the first half of the 19th century.

1–5, 125–138. Pno: Czerny's description suggests *p* for the initial dynamic, which all the editors give. Slight asynchrony for 1i, 3i, and 5i would add to the dramatic impact. At 125, very swift arpeggiation of the chord on i would help to give it the energy it needs (5/c/ii; PT: 1/a). In 131 and 133, the < > invite both agogic nuance on ii and perhaps slower, poignant arpeggiation (3/b/v). All other chords could be swiftly arpeggiated (5/c/ii) (see below 137–138).

6–8. Pno: As explained by Louis Adam in his *Méthode de piano* (1804), for notes marked portato as in 6, a little delay of the upper note (i.e. asynchrony) adds "not a little" to the expression (PT: 1/b). Pianists of Beethoven's era would most likely have played the notes in this bar unequally to emphasise the chromatic movement, perhaps also, reacting to the *cresc.*, with a slightly forward momentum. Halir marks a tenuto line on rh i. In 7 and 8, swift arpeggiation of the chords would almost certainly have been expected (5/c/ii). Given the rhetorical character of the music, the chord in 9 might be elongated slightly. Speidel marks *ten*.

9. VI: All editors before Rosé start in 3rd position and remain there until 12. Rosé goes back to 1 for 10i; Kreisler starts in 4th position, perhaps for the sake of vibrato with the 3rd finger on the first note.

9–15, 131–145. Pno: Beethoven probably expected legato with overholding wherever possible (4/a/ii). Reinecke, Speidel, Halir mark slurs. In addition, Speidel marks sustaining-pedal through each bar including in 16.

17–22, 147–152. Pno: Swift arpeggiation of all chords would add much to the drama, especially for the *sf* in 19 (5/c/ii, PT: 1/a). In 20 (150), along with VI, the 8th-notes might be played unequally. In 22 (152), the trill, preceded by the note above, was probably expected to start on the main note (5/b/ii).

19i–ii, 149i–ii. VI: Alard, David, Hermann, Joachim, Halir, Seybold, Kreisler remain in 1st position; Singer, Auer, Brodsky shift 1–1 and remain on the G-string until 23i. Singer's portamento intention here is made clear by a slanting line.

172 Czerny: *Die Kunst des Vortrags*, p. 34. "selbst die geistige Auffassung erhält durch den veränderten Zeitgeschmack eine and're Geltung".

173 "Auch diese Sonate gehört unter seine grössten, und muss von dem Spieler mit all dem Ernste aufgefasst werden, der in ihr herrscht. Der ruhige, aber bedeutende Anfang steigert sich bis zur vollen Kraft im 23^{sten} Takt, worauf der marsch-artige Mittelsatz in *Es-dur pp* eintritt, in welchem die Achtelnoten möglichst *staccato* zu spielen sind, aber später beim Eintritt des Basses und beim Steigen der Melodie anschwellen müssen. In der spätern Passage ist der Fingersatz wie folgt zu nehmen: [Czerny's example is given below. See note to 62f]. Am Schlusse des ganzen Tonstückes (in den letzten 19 Takten) müssen die *Octaven* äusserst *legato* und anschwellend gespielt werden, die ganze Passage muss sich immer steigern, und endlich die letzten 10 Takte mit aller Kraft, mit dem *Pedal*, und stürmisch das Ganze beschliessen. Der *Character* dieses Tonstückes ist militärisch, und das Tempo darf nicht allzuschnell genommen werden, denn die Bewegung muss immer grossartig, heroisch sein, so wie auch die Passagen auf Bravour und brillante Deutlichkeit berechnet sind."

23, 27–28, 72–73, 153–154, 157–161, 205–207, 218, 220, 253, 254. Pno: According to Czerny in his *Pianoforte-Schule*, “all chords consisting of very short notes” should unless expressly marked by the composer be unarpeggiated.¹⁷⁴ But this might not have precluded extremely swift arpeggiation, the type that Thalberg in *L’Art du chant* (1853) described as *presque plaqué*, or almost together (5/c/ii).

25–26, 154–156. Pno: All chords might be swiftly but gently arpeggiated (5/c/ii). The trill in 25 (155) was surely expected to start on the upper auxiliary (5/b/ii), though Reinecke’s and Speidel’s fingering indicate a main note start. The $\leftarrow \rightarrow$ in 26 (156) suggests an agogic accent at the apex perhaps with asynchrony between the rh and lh (3/b/v).

28ii–35, 99ff, 160ff, 223ff. Vl: The dotted figures are predominantly executed with hooked bowing; some editors indicating occasional separate bows, but Joachim and Kreisler mark no hooked bowing. There is evidence of two entirely different bowing styles. Alard, probably representing a specifically French practice, instructs “du talon de l’archet” (at the frog of the bow) in 28. Violinists in Austro-German traditions seem to have favoured the upper half of the bow. Singer certainly bows near the point, because he begins $\vee \cap$ in 28, marking Sp[itze] (point) above 28iii, and also takes 33iv–vii $\vee \cap$, but at 34ii after the up-bow dotted half-note, he marks “Mitte” (middle). David, Hermann, Halir, Seybold take every dotted figure with hooked bowing, beginning $\vee$ in 28; Halir specifically marks Sp[itze] in 28, and all four surely expected the use of the upper part of the bow with a relaxed, but well-separated stroke, entirely from the elbow with a loose wrist. Joachim and Kreisler begin $\vee$ on 28ii, evidently at the point of the bow (Joachim-revised, however, has many hooked bowings). Auer’s and Brodsky’s bowing is certainly calculated to remain close to the point. The dotted figures are similarly treated in later occurrences of this material.

36–42. Vl: The division between Alard and the others is also apparent here; according to his own general instructions at the beginning of the edition, Alard intends the staccato marks to indicate a ‘sautillé’ (springing) bowstroke in the middle of the bow. All the others except Singer, who marked “Mitte” in 34, apparently envisaged a detached bowing in the upper half of the bow. The option of *martelé* or *spiccato* for

this passage is discussed by Moser in volume 3 of the Joachim and Moser *Violinschule*, where he suggests: “In Beethoven’s C minor sonata, the performer can choose between *martelé* and springing bowstrokes at the relevant passage; with both, the composer’s intentions can be equally well realized.”¹⁷⁵ (He illustrates bb. 38f.) Whether Joachim played this passage in both ways on different occasions is unclear. Moser’s posthumous revisions to Joachim’s edition may be calculated to facilitate a *spiccato* bowing, whereas the markings in the original apparently keep the bow in the upper half. The *sautillé/spiccato* option seems likely to have been a later, French-inspired approach, which would have been unfamiliar to Beethoven; he may more likely have imagined *martelé* since he had played with Kreutzer, but he may also, simply have expected a detached, but not necessarily sharply-detached bowstroke.

36–37. lh: Speidel, Ganz indicate *poco marcato*.

39, 172–173. Pno: The grace-notes played as acciaccaturas, simultaneously with the main note and released quickly (5/a/iii), as explained in Junghanss’ *Pianoforte-Schule*.¹⁷⁶

43, 45, 176, 178. rh: Overholding and arpeggiation would add much to the character, particularly the sudden *p* in 43.

46, 48, 179, 181. rh: Beethoven may have expected legato (4/a/ii). Reinecke, Halir mark slurs.

47, 49, 180, 182. Pno: The notes marked *sf* could be given special emphasis with asynchrony, playing them very slightly after the bass.

47–53. Vl: David’s bowing (changed in David-revised) shows unmistakably that he executed the 16ths towards the point of the bow, for he marked the first two notes with dots under a slur, thus taking the third note $\vee$; the ‘backwards’ bowing continues until 53viii, correcting itself through the omission of the slur on 53v–vi. This kind of bowing allows a very broad and powerful stroke in the upper half of the bow, corresponding with the type described in the Paris Conservatoire 1803 *Méthode* and its derivatives, and in Spohr’s *Violinschule*.

54–56, 185–189. Pno: To delineate between the over-

¹⁷⁴ Czerny: *Pianoforte-Schule* op. 500 (1839), p. 55.

¹⁷⁵ Joachim and Moser: *Violinschule*, vol. 3, p. 12. “In der c moll-Sonate von Beethoven kann der Vortragende an der betreffenden Stelle zwischen hämmernden und springenden Strichen wählen; mit beiden lassen sich die Absichten des Komponisten gleich gut verwirklichen.”

¹⁷⁶ Johann Christian Gottlieb Junghanss: *Theoretisch-practische Pianoforte-Schule* [new edition] (Vienna, 1823), p. 26.

lapping textures, playing rh slightly after lh at 54 rh iv, and so on, would be effective (5/c/ii; PT: 1/a/iv).

58–59, 1919–192. Pno: A slight arpeggiation would render the octaves in lh more powerful than playing the notes together (5/c/ii). The trill in 58 (191) rh should certainly start from the upper auxiliary (5/b/ii), though Reinecke, Speidel, Ganz give fingering for a main note start.

60–61, 193–194. Pno: Beethoven likely expected legato with overholding in lh (4/a/ii), indicated with slurs by only one of the early editors – Speidel –, though Ganz gives sustaining-pedal indications. The expressive quality of the rh melody invites frequent asynchrony and agogic nuance. Ganz marks *espressivo* and $\langle \rangle$ in 61 v–x, while Halir marks tenuto lines in 60 rhi and v and 61 rhi and iii. The trill in 61 (194) was likely expected to start on the upper auxiliary note and have a turned ending as marked by Halir, Ganz (5/b/ii), though Speidel, Ganz, Vogrich give main note start fingerings.

62–64, 195–197. rh: Apart from notes marked staccato, Beethoven probably expected legato (4/a/ii), as marked by Reinecke, Speidel. Ganz however marks *non legato* in 62 (195).

68–71, 201–204. Pno: A slight arpeggiation would render the octaves in lh energetic and thus powerful (see 58–59 above), especially in 69 (202) for *sf*. Speidel marks a tenuto line and staccato on i and ii in lh 68 and 70. In 69 and 70, rh was likely expected to be legato as marked by Reinecke, Speidel, Halir. In 71 (204), swift arpeggiation of lh would produce an energised effect without harshness the *sf* (PT: 1/a).

75–91, 208–217. Pno: The rh broken chords were probably expected to be legato (as marked by Speidel with slurs in 75ff and *sempre legato* in 208ff, and Halir with *legato*) and overheld (4/a/ii). Given the fiery nature of the writing, Beethoven would surely have expected the use of the sustaining-pedal, in which respect Ganz's indications could be helpful.

76–91. VI: At 76 Singer marks *molto espressivo*, Auer *espress*. They, along with most other editors, employ portamento where possible in this passage. Alard indicates A-string for the first four bars. Singer, Auer, Brodsky, Rosé, Seybold, Kreisler go up the A-string on 78iv and shift down for 79ii. Alard, Singer, Halir, Rosé, Seybold shift under the slur between 84ii–iii and iii–iv, and all include a shift between 85i–ii. This pattern is repeated in 90f. David, Joachim, prob-

ably reflecting an earlier tradition, have the fewest shifts, with Auer, Brodsky, Kreisler the next fewest.

84. VI: The fingering in the edited violin part of the present edition presupposes that the 1st finger slides from a $\sharp^2$ to c $\sharp^2$ and remains there throughout the bar.

97–98. rh: Given the martial character of the music, the grace-notes should probably be played as *acciaccaturas* (5/a/iii).

99–102. Pno: Probably expected to be played with sustaining pedal which Ganz gives every half bar.

99ff. VI: See note to 28ii–35.

113–124. Pno: Beethoven notated a slur only in 113, but undoubtedly intended legato to continue (4/a/ii). Reinecke gives slurring patterns from 113–118, but not after, perhaps an oversight. Speidel marks a slur from 113–114, but afterwards staccato dots in 115 on i, v, ix, and xiii in rh and lh and presumably to continue. Ganz slurs 114–115 and 117–118, with intermittent sustaining pedal marks throughout.

114i. VI: David, Alard, Brodsky mark π for the *sf*; Joachim, David-revised, Auer, Halir, Seybold mark $\vee$, probably envisaging a *fouetté* bowing. Singer also marks $\vee$, but the *sf* is absent, presumably resulting from a printer's error, since in the score it appears erroneously in the piano part.

129. Pno, VI: Speidel/Singer, Auer mark '° at the end of the bar.

131f. VI: Singer offers a curious fingering, 1–o–1, the harmonic at the peak of $\langle \rangle$, where perhaps other violinists would have used an expressive vibrato.

137i–138ii. VI: All except Brodsky use the same finger for the a $\flat^2$ and g ^{2} , all mark 4–4 except Kreisler (3–3) and Singer. The latter, who uses 1–1 (on the E-string), marks the passage *appassionato e largamente*, adds a portamento line between 138i–ii and a '° after 138iii before taking 139i with 4 on the A-string.

137–138. Pno: Speidel marks *appassionato e largamente*, '° in 137 rh and lh ii, and a '° after 138iii. Ganz marks $\langle \rangle$ on 137ii.

149i–ii. VI: See note to 19i–ii.

160ff. VI: See note to 28ii–35.

209. VI: Singer again marks *molto espressivo* and Auer *espress*.

209–215. VI: All except David mark this passage to alternate between 1st and 3rd position on the A-string. David marks no shifts, perhaps envisaging the passage in 1st position with an extended 4th finger for the f ^{2} ; the shifts were added in David-revised. Either approach would have been plausible for an early-19th-century violinist.

216. Pno, VI: Speidel/Singer mark *con fuoco*, followed by Tempo 1 at 221vi.

229–230. Pno: All chords could be swiftly arpeggiated.

230–236. Pno: Beethoven may have expected legato in lh, but unusually none of the editors mark slurs (4/a/ii). Various of the notes in the rh might be played asynchronously with the lh (5/c/ii). In 234–236, the chords in rh might all be swiftly arpeggiated, which would give them energy.

235. VI: Rosé replaces each staccato dot with >.

236. lh: Speidel marks *leggiero*. Ganz marks *un poco agitato*.

248, 250, 251. VI: The *sf* can be very effectively achieved by playing the 16th-note upbeat with a *fouetté* attack, very short and late, almost on the beat, like a tightly broken octave.

252. lh: Ganz adds that he (the Editor) “plays unbroken octaves in the left hand”.

Adagio cantabile

Tempo

The only relevant adagio in ♩ for which Beethoven provided a metronome mark is the introductory Poco adagio in the first movement of the String Quartet op. 74, for which he gave $\text{♩} = 60$. In that movement the fastest notes are 16ths, but in this sonata there is a section of 32nd-note runs; however as Czerny’s comments (below) indicate, this is more in the nature of an ornamental accompaniment to the principal theme and therefore perhaps not particularly relevant to the overall tempo. A tempo somewhere in the region of those given in Haslinger, Czerny, and Moscheles seems plausible. The other metronome marks suggest a conflicting later 19th-century conception of the music, which seems to misunderstand the implications of the time signature, which both editions give as C , as do several other 19th-century editions (but not AG, David, nor Joachim).

Haslinger	$\text{♩} = 66$
Moscheles	$\text{♩} = 63$;
Czerny Vortrag	$\text{♩} = 60$
Alard/Diémer	$\text{♩} = 96$
Speidel/Singer	$\text{♩} = 48$
Kreisler	$\text{♩} = \text{c. } 52$

Czerny explains: “Since the tempo is *alla breve*, this adagio will be performed as a moderate *andante*, but with all the soulful expression that such a noble and beautiful melody must anyway inspire in any more accomplished player. The 16ths (from the 33rd bar) must be very delicate and clearly articulated, with each *cresc*:

precisely brought out. The entry into the theme (from the 49th bar) is to be performed with the utmost attention, very legato, and somewhat held back. The runs starting from the 60th bar with the utmost lightness and clarity, although at first legato and *pianissimo*, and not sluggish, since during them the violin plays the theme. The conclusion must float by quietly and *leggierissimamente*.”¹⁷⁷

0, 8. Pno, VI: Speidel/Singer mark *molto espressivo*; Halir *dolce espressivo*.

0i–ii, 2i–ii, 8i–ii etc. Pno, VI: The upbeat quarter-notes marked with dots under a slur by Beethoven are certainly to be played *portato*, with all the expressive characteristics that this implies (4/b). Halir marks them consistently with tenuto lines over or under dots, and under a slur.

0–15, 20–23, 28–32, 52–60, 88–91. Pno: 19th-century sources make it clear that a passage such as this within a *cantabile* context requires frequent arpeggiation (5/c/ii). Pianists would have applied arpeggiation in varying degrees according to taste, some on all chords, others generally on all main beats, perhaps not on anacrusis figures such as 0, the second half of 2 etc. But, here the *portato* notation on several anacrusis figures in rh (2, 4, 8, 10, 12) must also be considered in light of Moscheles’ advice in his *Studies for the Piano Forte* op. 70, Bk 1 (1827) that double-notes and chords “should be struck very slightly in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.” In these cases, this might indicate that rh is arpeggiated quickly and gently while the lh remains unarpeggiated. In 3 the *sf* might be given a special energy without sounding hard by playing the bottom note in lh with the beat while the other notes in lh and rh are played slight afterwards and together, a practice that would create a slight agogic accent (PT: 1/a/v). Resolutions such as 4ii etc. would probably have been unarpeggiated.

177 “Da das Tempo *alla breve* ist, so wird dieses *Adagio* als ein mässiges *Andante* vorgetragen, aber mit all dem gefühlvollen Ausdruck, zu dem die so edle und schöne Melodie jeden bessern Spieler ohnehin schon begeistern muss. Die Sechzehnteln (vom 33^{sten} Takt) müssen sehr delikate und klar abgestossen und dabei jedes *cresc*: genau hervorgehoben werden. Der Eintritt in das Thema (vom 49^{sten} Takt an) ist mit grösster Aufmerksamkeit, sehr *legato*, und etwas *ritardiert* vorzutragen. Die vom 60^{sten} Takte anfangenden Läufe mit möglichster Leichtigkeit und Deutlichkeit, obwohl anfangs *legato* und *pianissimo*, und ja nicht schleppend, da während dem die Violine das Thema vorträgt. Der Schluss muss ganz leise und *leggierissimamente* verschweben.”

7, 15, 59, 75, 67, 83, 85. Pno, Vl: For the turn, Speidel/Singer give a footnote:



which is probably close to what early-19th-century musicians would have played. But musicians of Beethoven's time, perhaps including the composer, may well have used a more elaborate ornament on some later occurrences of this figure. The appoggiatura before note v, written by Beethoven as an 8th-note, may have been intended as a short appoggiatura, conventionally notated as an 8th-note with a slanting line through the stem, as marked in **AG**; but it might equally have been interpreted as a long appoggiatura (5/a/i and 5/a/ii) and, on later occurrences, have suggested a somewhat more elaborate ornament, perhaps with a mordent (Schneller), a three note turn from below, or even a trill on v.

8–15. Vl: Violinists suggest several expressive strategies. All mark the opening on the D-string, all starting 4 except Kreisler, who, evidently for the sake of vibrato, begins with 3; David, Halir, Rosé shift to 2 on 9v, allowing them to make a delicate vocal-style portamento between 10i–ii (3–1), this was changed in David-revised to a 1–2 shift between 9v–vii, which is also used by Joachim and others. Alard's fingering allows a more pronounced shift between 10i–ii (2–1).

A fast light bowstroke, employing the whole length of the bow for each stroke, can produce a beautiful transparent quality of tone. A slower, weightier bowstroke, made predominantly in the middle third of the bow, will elicit a more intensely expressive sound. These effects might both be used in this movement on different repetitions of the theme.

11vii–viii. Vl: Alard, David, Singer, Brodsky, Halir, Rosé, Seybold employ a portamento shift 3–3; the others remain in position.

13ii–iii. Vl: All shift 1–2 between bowstrokes. Some, perhaps all, will have made an audible connection, more or less obvious, for the sake of legato.

16–20, 68–72. Pno: In 16 rh, the 16th-notes marked portato might be played unequally which would increase their expressive quality, a practice heard on many early recordings of 19th-century musicians (2b). From the half bar of 16 (68), all main notes and others deemed important in the rh melody might be played asynchronously slightly after the lh (5/c/ii; PT: 1/b). At 68 Speidel marks *cantabile*.

17. Vl: Singer adds *espressivo*; Halir, Rosé mark <> on i.

19i–ii. Vl: All except David indicate a shift 1–2; it was added in David-revised and may have been an inadvertent omission in the original; it would certainly have been typical of David and in David's personal copy of the sonatas 2 had been added on ii, though not in his hand.

19vii–viii. Vl: Singer shifts here (1–2).

23, 31, 75, 83, 92. Pno, Vl: The trill in this figure could be realised in many ways with either upper or lower auxiliary note starts. Skilled musicians would probably not have realised it in quite the same way on every occurrence. Potential treatments might include the following:



24–28, 36. Pno: The 16th-notes in 24 could be played slightly unequally or liltingly (2/b). From the second half of 24 to the first half of 28 as much over holding as possible (4/a/ii) and with occasional agogics on important notes or beats to break up the regularity.

28. Vl: In the autograph, the slur extends to iv only, and the portato marking is omitted; the 1st edition, however, has the present slurring and articulation. A separate bowstroke could be executed as if it were portato.

31f. Vl: Alard marks this passage to stay entirely on the D-string.

32. Pno: The <> invites both agogic lengthening at the apex and arpeggiation or asynchrony (3/b/v).

33i–ii, 35i–ii. Vl: Singer, Auer (33 only) take both notes with 2nd finger and Singer marks a portamento line. This expressive fingering is a very plausible 19th-century effect, typical of manuscript alterations in David's personal copies, which many editors might have used, but were probably reluctant to mark on the basis that it could encourage tasteless excess. It is given below the staff in the edited violin part.

33–40. Vl: All editors divide Beethoven's long slurs.

36iii–iv. Vl: If the previous notes have been played in 6th position, it would be very effective to take the repeated e's with a completely smooth bowstroke,

producing the articulation merely by the substitution of the 2nd for the 1st finger.¹⁷⁸

41–48. Pno: All chords in rh might be gently arpeggiated at a moderately fast speed (5/c/ii and PT: 1/a). At 41 Speidel gives *cantabile* and marks all rh chords with tenuto lines. Ganz marks these chords *ten*.

41–46. Vl: Most mark $\vee$ for the beginning of each group of 16ths, which would certainly have been played near the point of the bow. David and Hermann mark $\sqcap$, clearly indicating execution in the upper half of the bow. Alard, with his very slow tempo, marks slurred staccato. Halir too employs slurred articulation but changes the dots to $-$.

48–52. Pno: As much overholding as possible would be appropriate throughout. From 50 the 16th-notes could be played in lilting fashion, unequally with agogic nuance on important notes (2/b). From bar 52 the tempo might be somewhat held back (presumably very slightly slower or steady) until the entry of the theme half way through 52. Speidel/Singer mark *calando* (*decresc.*) with a *tempo* at the half bar.

60ii–iii. Vl: All except Brodsky mark a shift 2–4.

60iv–viii. Vl: All except Singer, Brodsky give slurred articulation (Auer only iv–vi, and Halir with $-$ under the slur) and mark, or expect $\sqcap$ on vi.

60–68, 80–83, 107–112. Pno: As Czerny advised, the 32nd-notes played legato but with lightness and clarity (perhaps not overheld), and not sluggish. In 60 and 80, Beethoven's *sempre leggieremente* may imply something less smooth than a real legato, akin to non legato. In 107 Beethoven did not specify *sempre leggieremente*, but this might be assumed, as the note patterns are similar to the previous passages. (4/a/ii). Pianists of Beethoven's era would nevertheless have added agogic nuances to such a passage to avoid monotony and to bring out important notes and to enhance phrase shapes (2/b). In 64–65, the rh chords could be swiftly arpeggiated (5/c/ii). Likewise, the lh octaves in 67–69. In 69, the grace-notes played as acciaccaturas, simultaneously with the main note and released quickly (5/a/iii). In 107–112, all accompanying chords might be swiftly arpeggiated.

70iv–71i. rh: After the trilled notes, Speidel adds grace-notes at the same pitch, to indicate that the trills should be played without the normal turn (these are not present where the Vl plays this figure in 78f):



178 See Spohr: *Violinschule*, p. 175.

Czerny, in his 1820s arrangements of op. 47 for piano and piano duet, however, indicated the use of upper appoggiaturas and turns, where not supplied by the composer, in some rising chains of trills, in contrast to his teaching in his *Pianoforte-Schule* op. 500 (1839). (See commentary on op. 47 below, especially the note to 164–167, 183–185 of the second movement.)

71. Pno, Vl: The slurred duplet 16ths might be played with the first note longer and stronger than the second (2/a).

74. Pno: The chord marked *sf* could either be arpeggiated normally, or by playing the bottom note in lh with the beat while the other notes in lh and rh are played slightly afterwards and together, a practice that would create an agogic accent (PT: 1/a/v).

76iv–viii. Vl: Slurred articulation is added as on 60iv–viii, but this time with $\vee$ expected.

76–78. Pno: Beethoven most likely expected legato and overholding for the broken chords (4/a/ii), which Reinecke, Speidel mark with slurs, and Ganz marks *armonioso*.

78iv–79i. Vl: See note to 70iv–71i.

78–79. Pno: The lh octaves might be swiftly but gently arpeggiated which would help achieve a legato singing style (5/c/ii).

80f. Vl: All the editors go to 3rd position, as in other statements of this theme, either in 80 or on 81i. For variety's sake, however, and to create a calmer feeling, an early-19th-century violinist might well have chosen to remain in 1st position.

84. Pno: The *dolce* invites arpeggiation and/or asynchrony, as well as the use of a moderator if available (3/d/i and PT: 3/b).

85. Pno, Vl: From here, in Vl, Singer starts to replace staccato dots with $-$, suggesting a more connected portato than at the beginning of the movement. In 86 and 95, where Pno and Vl play repeated notes together, Pno retains the original dots while the Vl has $-$; this reflects a different understanding of portato notation by pianists and violinists, which was discussed in detail in Brahms' correspondence with Joachim.¹⁷⁹

85i–ii, 94i–ii. Pno, Vl: Speidel provides the following execution of the trill at 85 in a footnote, and Singer repeats the same as rh in a footnote in Vl at 94:

179 See Clive Brown: "Joachim's violin playing and the performance of Brahms's string music," in: *Performing Brahms*, ed. Michael Musgrave and Bernard Sherman (Cambridge, 2003), pp. 52–54.



Reinecke gave a similar treatment of the ending.



Beethoven, however, would almost certainly have expected an upper-note start to the trill.

86. Pno: The chords marked portato might be arpeggiated slightly, as recommended by Moscheles (see note 0–15 above), and with *una corda* pedal (PT: 3/a).

88i–ii. VI: A harmonic is marked by Alard, David, Singer, Halir, Seybold.

90, 99, 100. Pno: For the slurred quarter-note to 8th-note figures, the first could be swiftly arpeggiated, the second not (5/c/ii).

93–96. Pno: All chords could be swiftly arpeggiated (5/c/ii), the chords marked portato in 95 especially so (see note 0–15 above).

98iii. VI: Alard, Singer, Halir take the figure in 3rd position with a harmonic on iii.

98. Pno: Asynchrony (with rh slightly after lh) on main notes would almost certainly have been expected (5/c/ii).

101–103. Pno: The octaves in lh could be gently arpeggiated which would soften the edges and give a special expressivity. Speidel marks *molto espress.* The grace-notes in 102 rh as acciaccaturas (see note 60–68 above). Curiously, in 103, Reinecke, Speidel, Ganz remove Beethoven's *cresc.*, and insert $< >$ to match the VI.

103–107. Pno: All the chords apart from 104i and 105i might be arpeggiated in a moderate speed. In 104, the $< >$ invites agogic lengthening.

105–106. Pno: Reinecke, Ganz inserts $\ll \gg$ in the second half of each bar to match VI.

113–114. Pno, VI: These final chords would almost certainly be arpeggiated by the pianist (5/c/ii). What Beethoven intended in writing a *cresc.* in 113 is not clear for the Pno. Certainly, a *crescendo* effect could be achieved through an arpeggiation but not if the chord were to be played with notes together. Ganz removes *cres.* and replaces it with $< >$. Speidel/Singer mark ' before the last chord. This kind of *Luftpause* may well have been more characteristic of the later 19th-century than of Beethoven's time,

when there is no clear evidence for this practice.

Spohr, who stresses the expressive value of using the bow near the bridge for strong effects and over the fingerboard for delicate ones, might well have moved towards the bridge during the *cresc.* and gone directly to the fingerboard for the *pp*.

Scherzo

Allegro

Tempo

Beethoven's metronome marks for Allegro scherzos, taking into account the occurrence of triplet 8ths in this movement, suggest a tempo perhaps closer to the Haslinger/Czerny marking than to Moscheles'. The later metronome marks, especially Alard/Diémer, seem somewhat slower than Beethoven might have imagined for such a movement.

Haslinger	$\text{♩} = 76$
Moscheles	$\text{♩} = 84$
Czerny Vortrag	$\text{♩} = 76$
Alard/Diémer	$\text{♩} = 184$
Speidel/Singer	$\text{♩} = 72$
Kreisler	$\text{♩} = c. 60$

Czerny writes: "Lively, very humorous and cheerfully joking. In the Trio, the right hand legato, and the bass brought out emphatically, since it proceeds canonically with the violin."¹⁸⁰

Beethoven, in later life, may have felt that the character of this movement was inappropriate for its context in an otherwise serious and intense sonata. Anton Schindler claimed that, in connection with a projected edition of his collected works, he seriously considered "whether, in order to achieve greater unity, some of the four-movement sonatas of earlier times, in which the four-movement structure was only a matter of accepted custom, should be made into three-movement pieces."¹⁸¹ And he went on to say that Beethoven was "definite, however, that the Scherzo Allegro should be removed from the highly-pathetic Sonata in C minor with Violin, op. 30, as conflicting with the character of the whole. He was always against this movement and

180 "Lebhaft, sehr humoristisch und heiter scherzend. Im Trio die rechte Hand *legato*, und den Bass mit Nachdruck herausgehoben, da er mit der Violine kanonisch fortschreitet."

181 Anton Schindler: *Biographie von Ludwig van Beethoven. Dritte, neu bearbeitete und vermehrte Auflage* (Münster, 1860), vol. 2, p. 215. "ob nicht zu Erzielung größerer Einheit einige der viersätzigen Sonaten aus früherer Zeit, in welcher die Vielsätzigkeit nur angenommener Brauch war, in dreisätzige umzuwandeln seyn."

wanted to leave it out.”¹⁸² Whether, in view of Schindler's known distortions of the truth, this represents Beethoven's or Schindler's opinion is questionable.

1ff. rh: The grace-notes would be best played as acciaccaturas, simultaneously with the main note and released quickly (5/a/iii). Czerny advised that chords of short value (which he marked staccato in his musical examples) should not be arpeggiated, but this might not have precluded very tight arpeggiation (see note to 23 in the first movement of this sonata).

2, 17, 22, 36, 47. Pno: The first note in rh might be played slightly after the lh (5/c/ii).

4, 12, 38. Pno, VI: The first note of the grace-note slide should be aligned with the chord in the lh (which itself might be swiftly arpeggiated) (5/a/iv).

7, 15, 17, 41, 45, 47. rh, VI: The trill should surely have an upper auxiliary start (though Speidel gives main note start fingering). At the Scherzo tempo it can only be played as a four-note turn, unless begun an 8th early, when six notes could be played (5/b/ii).

8–18. VI: $\sqcap$ and $\vee$ markings suggest that the majority of editors executed separate 8ths and quarters near the point (Halir marks “Sp[itze]” at the beginning) or, when *f*, with a longer bowstroke in the middle of the bow, although some may have envisaged a *martelé* near the point in 16f, 46f. Singer marks “M[itte]” in 8, but he differs from the others by marking not only a slur over the staccato in 9 and 11, but also $\vee$ over each note, which may be his way of indicating a thrown stroke near the middle; from 13i–14iii, however, Singer marks a normal slurred staccato, suggesting perhaps that 8iii was to begin near the point. The editors differ over hooked $\vee \vee$ bowing and separate $\vee$, $\sqcap$ bowing for the dotted figures.

22–25, 26. VI: In 22–25 all editors arrive at $\vee$ on 24ii and surely intended everything to be played close to the point; Singer marks “Sp[itze]” on 22i. In 26 Alard, Auer, Kreisler mark the whole bar as slurred staccato.

27–32. VI: Beethoven's autograph has *p* only in 27, but in the 1st edition it has been added also in 28, probably to clarify that the violin is intended to return to *p* after each *sf*.

29–32. Pno: For these chords marked *sf*, pianists of Beethoven's era might have applied two practices,

the first – a swift arpeggiation to mitigate harshness; the second – playing the lowest note in the lh with the beat and the other notes in lh and rh together and slightly after which would create a slight agogic accent.

31–34. VI: This was probably executed by most with a very short, elastic bowstroke in the middle of the bow (Singer marks “M” on 35ii), returning to the point on 36ii (Hermann, Brodsky, Halir mark slurred staccato on 36i–iii).

42. Pno: The double-note chords in rh and lh might both be swiftly arpeggiated and, if they were played unequally, certainly a choice in 19th-century pianism (2/a), the second chord might in reality coincide with the last note in VI.

48–50. VI: It is probable that most violinists of Spohr's and David's generations would have begun near the frog, executed 49iv–vi in the middle and then continued to the point on 50i.

48–50, 58–61. Pno, VI: The $\leftarrow \rightarrow$ might elicit a slight increase of momentum towards the apex and lingering there before returning to tempo (3/b/v).

48ff. Pno: As advised by Czerny the rh should be legato. Speidel marks slurs in the first two bars then *legato*.

53, 54 etc. lh: Any or all of the notes (octaves) marked *sf* might be played asynchronously, lh before rh, as a means of creating emphasis without harshness (5/c/ii; PT: 1/b).

69–72. VI: Alard, David, Joachim, Auer, Seybold, who left the text exactly as in the original (in Joachim-revised, slurred staccato was added in 69f), may conceivably have expected the use of the middle with a *sautillé*, but some of them probably envisaged it near the point. Bowing in the upper half is clear from Halir's markings. Hermann, also with the original text in 69f, surely expected these bars near the point, because from 71iii–72vi he marked slurred staccato. Singer, who marked slurred staccato on 69iv–vi, 70iv–v, also marked slurred staccato with the instruction *staccato ad lib.* in 71f; the same slurred staccato bowings were marked by Brodsky, Kreisler, but without *ad lib.*

The da capo should certainly include a repetition of the second half.

Allegro

Tempo

Beethoven supplied metronome marks for several alla breve allegros. These range from $\text{♩} = 120$ for the first

¹⁸² *Ibid.*, pp. 215–216. “Mit Bestimmtheit hatte er sich aber nur für Entfernung des Scherzo Allegro aus der hochpathetischen Sonate C moll mit Violine, Op. 30, als mit dem Charakter des Ganzen im Widerspruch, erklärt. Gegen diesen Satz war er stets und rieth ihn aus vorstehendem Grunde wegzulassen.”

movement of the String Quartet op. 18 no. 3, which has triplet 8ths as its fastest notes, to ♩ = 152 for the last movement of op. 18 no. 5, which has normal 8ths, mostly in uncomplicated patterns; between these come the last movement of op. 18 no. 4 with 8ths in more intricate patterns at ♩ = 132 (♩ = 66), and the first movement of the Piano Sonata op. 106. At ♩ = 138. The final Allegro of op. 30 no. 2 corresponds most closely with the last two, suggesting that perhaps Moscheles' marking is rather fast, but perhaps not implausible.

	Allegro	Presto
Haslinger	♩ = 144	
Moscheles	♩ = 152	♩ = 88
Czerny Vortrag	♩ = 132	
Alard/Diémer	♩ = 132	
Speidel/Singer	♩ = 144	
Kreisler	♩ = c.120	

Czerny explains: "The wild, excited, stormy humour that characterizes this piece of music must be expressed, at a rapid tempo, *alla breve*, by appropriate, vigorously determined performance. Only the middle section (from the 40th bar on) must be very light, and be staccato in both hands. The final Presto as stormy as possible."¹⁸³

0 etc. Pno: Beethoven's slurred duplets certainly imply that he did not want four equal value 8th-notes, but the first of each duplet stronger and perhaps slightly longer than the second (2/a).

2ff, 93ff, 166ff, 257ff, 313ff. Pno: Czerny advised that chords marked staccato should not be arpeggiated, but this may not have precluded very tight arpeggiation (see note 23 in the first movement of this sonata).

3, 10 etc. Vl: David, Brodsky mark slurred staccato ♩, probably starting near the point. All the others take separate bows, probably at the frog.

15ff, 107ff, 179ff. Pno: Chords, particularly on main beats, could be arpeggiated swiftly but in varying speeds according to harmonic importance (5/c/ii).

17, 113, 181. Pno: The grace-note compound appoggiatura in rh should be aligned with the chord in the lh (which itself might be arpeggiated) and could be made quite long according to the desired rhetorical effect (5/a/i).

¹⁸³ "Der wild aufgeregte stürmische Humor, der dieses Tonstück charakterisirt, muss sich im raschen Tempo *alla breve* durch entsprechenden, kräftig entschlossenen Vortrag kund geben. Nur der Mittelsatz (vom 40^{sten} Takte an) muss sehr leicht, und in beiden Händen *staccato*, vorgetragen werden. Das Schluss-Presto so stürmisch wie möglich."

19, rh: It is probable that Beethoven expected the trill to start from the upper-auxiliary note (or possible lower-auxiliary note which would produce an inverted turn start) (5/b/ii). Reinecke, Speidel give main-note start fingerings, but Ganz notates a grace-note upper-auxiliary start.

29ff, 191ff. lh: Some or all of the chords could be arpeggiated swiftly (5/c/ii).

35–39, 197–100. rh, Vl: In a passage such as this, Beethoven is likely to have expected a certain degree of agogic nuance for important notes on main beats and notes marked *sf* (2/b).

37f, 199f. Vl: Beethoven surely envisaged the observance of his long slur, beginning ♩, and therefore the execution of the following quarter-notes at the point of the bow. All editors observe this bowing, starting ♩, except Alard, Auer, who change to ♩ at 38i, and Singer, who retains the long bowing, but marks the beginning ♩ (probably envisaging a *fouetté* for the *sf*) and hooks in 39ii. All three of these violinists clearly envisaged the quarter-notes at the frog of the bow.

39–54, 201ff. Vl: Alard, Singer, Auer evidently remain near the frog and take the long slur in 53 ♩; Hermann, Halir, Kreisler evidently move to the frog during this passage, probably at the *cresc.* in 51 and also take 53 ♩. The others stay in the upper half and take 53 ♩. The same procedures take place at 199ff.

39–56, 201ff. lh: Beethoven probably expected legato with over holding as far as possible (4/a/ii), but Speidel marks *legiermente* at 39 and puts staccato marks on alternate 8th-notes from 39–42, 47–50, 201–204, 209–213.

42, 46, 60, 222. rh: Given that the main note of the trill is sounded immediately before it, the trill would almost certainly have been expected to start on the upper auxiliary, but given the tempo, might be realised as a turn starting on the upper-auxiliary note (5/b/ii). Speidel, Ganz however, give main-note start fingering.

53. rh: Beethoven most likely intended slurs as indicated in 54.

55–56, 217–218. rh: Beethoven probably expected legato with overholding (4/a/ii). Reinecke, Speidel marks slurs. The lh octaves and chords might be arpeggiated swiftly (5/c/ii).

63–65, 227. Pno: Legato with overholding would probably have been expected here. In 63 (225) Vl and 65 (227) rh and Vl, the trills should probably start on the main note, because the upper auxiliary is pre-

vously sounded, and given the tempo, they might consist of 5 notes including the turned ending (5/b/ii).

66–71, 228–234. Pno: All chords in lh could be arpeggiated swiftly (5/c/ii). From 68–71 (230–233), legato with overholding was probably intended for the descending arpeggio figures in rh (4/a/ii). Reinecke, Speidel mark them with slurs.

72–79, 244–241. Pno: The 8th-note broken figures should probably be legato with overholding (4/a/ii). At 76i, Speidel writes in a footnote: “This chord can be placed under both hands for enrichment as given [in the example].”¹⁸⁴



Speidel marks *legato* in 234 rh and 238 lh, but not in 72 and 76.

82i–ii. Vl: Alard marks 4 on i and a harmonic on ii; Singer 0 on i and a harmonic on ii, but returns to 1 on the D-string at 83ii. All the others stay in 1st position.

106ii. Vl: Singer adds *cantabile*.

107ff. Pno: See note to 15ff above. Here, Beethoven’s *dolce* perhaps invites slower and more noticeable arpeggiation of all chords as recommended by P. A. Corri (5/c/ii),¹⁸⁵ as well as the use of a moderator if available until at least 130 (PT: 3/b). In 110 lh Beethoven surely intended legato with overholding (4/a/ii). Reinecke, Speidel, Halir mark slurs. In 127, the trill in rh should probably be from the upper auxiliary, as the main note is previously sounded (5/b/ii).

130–131. Pno, Vl: Beethoven surely intended the scales to be non-legato, the piano articulation reflecting the violin’s broad *détaché*. Singer marks the Vl with staccato dots in 130 and Halir marks the Pno with slurs and dots in 130–131.

131iii, 132i. Vl: A harmonic is marked by Alard.

131. Pno, Vl: The trill might effectively start either from the main note or from the upper- or lower-auxiliary note (5/b/ii). Speidel, Vogrich, Ganz give main-note start fingering.

134ff. Pno: It is unclear what articulation Beethoven expected for the 8th-notes, perhaps non legato given the nature and intensity of the writing. Of the

early editors, Reinecke opts for legato apart from 144–147 (possibly to match Vl), Halir for slurred staccato, while Ganz marks *ben articolato*. At 142, Ganz marks *marcato*. Throughout the passage until 165, there are places here and there where arpeggiation and/or asynchrony (for example 136i, 142i, 144i, and all octaves marked *sf*) might be applied to create energy and fire (5/c/ii), despite the contrapuntal nature of the writing.

142ff. Vl, rh: Beethoven marks no staccato here or in the similar passage beginning in Pno at 134. Most violinist editors added staccato marks; only David, Hermann, Brodsky, Halir leave the notes without markings (David-revised adds staccato marks); Auer marks them –. Beethoven’s intention may either have been for a distinct non-legato execution, or for legato in the piano and *détaché* in violin (as given in Reinecke/Hermann). It is quite likely that some, perhaps all the violinist editors regarded the staccato marks not as shortening the notes, but merely indicating vigorous separate bows.

146ii. Vl: Beethoven’s autograph and 1st edition clearly give a#, as does AG. David, Hermann, Singer, Brodsky, however, mark a#; presumably they believed the natural sign was an error in view of the semitone on every other occurrence of this figure.

149ff. lh: Ganz marks *pesante*.

150ff. rh: Beethoven may well have expected legato and overholding for the descending figures (4/a/ii). Reinecke is the only editor to mark these with slurs.

163. Pno, Vl: Speidel/Singer mark *allargando*, with a tempo at 165.

183. rh: The trill probably from the upper auxiliary (5/b/ii). Ganz marks an upper-auxiliary grace-note.

184, 186, 188. rh: Beethoven probably expected legato (4/a/ii). Reinecke, Speidel mark slurs. Halir marks 184 with slurred staccato, and 186 and 188 staccato.

234, 238. Pno: Speidel marks *legato* in rh at 234 and in lh at 238.

225. Vl: Beethoven’s inconsistent notation of the trill was surely not intended to indicate anything different than if he had notated the turn with small notes as at the equivalent place in 63.

266–281. Pno, Vl: At 266, where Beethoven wrote *con espressione*, Speidel/Singer add *poco tranquillo* and at 280 *smorz[ando]*. For pianists of Beethoven’s era the term *con espressione* would almost certainly have invited noticeable arpeggiation (5/c/ii). Ganz marks tenuto lines on all chords in 267–272 rh.

282–291. Pno: Asynchrony and/or arpeggiation of the

184 “Dieser Accord kann zur Erleichterung, wie vorstehend unter beide Hände vertheilt werden.”

185 Philip Anthony Corri: *L’anima di musica, an original treatise upon piano playing, in which musical expression & style are reduced to system [...]* (London, 1810), pp. 76f.

half-note downbeats would be effective (5/c/ii). The 8th-notes in 286–287 possibly legato (4/a/ii). Reinecke marks slurs in the piano part.

292–311. Pno: Beethoven possibly expected legato throughout (4/a/ii), though none of the early editors marked slurs, apart from Reinecke, who added them from 300–311.

324–325. Pno: Beethoven might have expected non-legato or staccato here given the staccato in VI. All the editors mark staccato dots.

Opus 30, No. 3

Allegro assai

Tempo

The term *assai* is problematic, with the potential meaning of ‘very’ or ‘rather’. Here all the metronome marks provided by 19th-century musicians suggest that they understood it in the former sense. This does not seem to have been Beethoven’s understanding of the term: the contexts in which he employed it, and also his use of the German equivalent ‘ziemlich’ on several occasions, strongly suggests that he intended it to convey ‘rather’, ‘fairly’, or ‘enough’.¹⁸⁶ It seems very likely that Czerny and Moscheles both misinterpreted Beethoven’s use of *assai* as indicating ‘very’.¹⁸⁷ In this case, unusually, the metronome mark suggested in the two later editions may be closer to Beethoven’s conception, but even these may be somewhat too fast for Allegro assai. Beethoven’s fastest metronome mark for a plain Allegro in 6/8 is ♩. = 104, for the first movement of the String Quartet op. 18 no. 5, which has relatively few 16ths; the first movement of op. 59 no. 2, which has a larger number of 16ths, comparable with the first movement of this sonata, though in rather more intricate bowing patterns, is given ♩. = 84. Perhaps a tempo between ♩. = 88–96, would be closer to Beethoven’s conception of this movement.

Haslinger	♩. = 112
Moscheles	♩. = 112
Czerny Vortrag	♩. = 112
Alard/Diémer	♩. = 104
Speidel/Singer	♩. = 104
Kreisler	♩. = c. 96–100

Czerny (who designates this sonata op. 30 no 2) writes: “One of Beethoven’s most lively, humorous and brilliant sonatas, if it is performed with the proper fire and

humour. In particular, the 12 last bars of the first part and the next 10 of the second section [81–102] should be played in a bustling [the German word ‘rauschend’ has no exact equivalent in English, it conveys both noise and movement, for instance in a fast-flowing mountain stream] and exciting manner.”¹⁸⁸

1–2. VI: Alard marks ∨ at the beginning of the bar, evidently intending the 8ths in 2 to be played at the point of the bow. David achieves the same end by taking 2i–ii slurred staccato ♩. David’s bowing was removed in David-revised and all later editors begin ♩ in 1 and take the passage as it comes, evidently more in the middle of the bow.

2ff. VI: Here and elsewhere throughout this movement, the staccato marks on 8th-notes were probably intended mostly to indicate well-articulated separate bows rather than significantly shortened notes (see Bernhard Romberg’s comment in 4/c).

3ff. Pno: Chords, particularly on main beats might be swiftly arpeggiated (5/c/ii). In rh, the slurs invite overholding (4/a/ii).

4ff. Pno: According to Czerny in his *Pianoforte-Schule* op. 500 (1839), “all chords consisting of very short notes” should, unless expressly marked by the composer, be unarpeggiated. But this might not have precluded extremely swift arpeggiation, the type that Thalberg in *L’Art du chant* (1853) described as *presque plaqué* (almost together).

9ff, 125ff. Pno: Beethoven’s *dolce* perhaps invites slower and more noticeable arpeggiation of all chords as recommended by P. A. Corri in *L’Anima di musica* (1810) (5/c/ii), as well as the use of a moderator if available.

13ff, 128ff. rh: The slurs invite overholding (4/a/ii).

16ff. VI: The figure with two slurred 8th-notes followed by a separate staccato 8th-note recurs frequently in this movement. David almost invariably hooks the staccato note into the bow that takes the slur, but these hooked bowings were removed in David-revised. Singer hooks here, but not later; Halir hooks frequently; Rosé sometimes; Seybold very occasionally; Alard, Hermann, Joachim, Kreisler never (although some are added in Joachim-revised). Different violin playing traditions seems to be particularly evident here.

188 “Eine der lebhaftesten, launigsten und brillantesten Sonaten Beethoven’s, wenn sie mit dem gehörigen Feuer und Humor vorge-
tragen wird. Besonders sind die 12 letzten Takte des ersten Theils
und die 10 nächstfolgenden des 2^{ten} Theils rauschend und aufge-
regt zu spielen.”

186 Steward Deas: “Beethoven’s ‘Allegro assai,’” in: *Music and Letters* 31 (1950), pp. 333ff.

187 Noorduyn: *Beethoven’s Tempo Indications*, p. 203.

16, 18ff. lh: What articulation Beethoven intended for the octave leaps and repeated notes is not clear, but it may well have been predominantly legato (or at least long notes rather than short notes). On lh i, Reinecke, Speidel, Diémer, Halir insert a quarter-note stem to create overlap. Halir also adds articulation to indicate longer notes:



20iii–iv, 22iv–v. Vl: Singer fingers these differently: in 20, 0–1 and in 22 he marks a portamento 2– $\frac{2}{6}$. Halir marks a harmonic in both bars.

20ff. Pno: The ascending broken chords in rh should probably be legato with overholding (4/a/ii). Reinecke, Speidel, Diémer, Halir mark slurs. Speidel, Ganz indicate sustaining-pedal. For lh, Speidel marks staccato.

26–27. rh: The slurs invite overholding (4/a/ii).

27iv–32. Vl: The editions reveal various approaches to this passage. Alard appears to expect π on the first of each pair of 8ths, therefore the separate 16ths beginning $\vee$; Joachim marks no bowing in 27 or 29, but on 31ii gives $\vee$. Singer also begins π on the 8ths, but suggests *staccato ad lib.* for the separate 16ths. David, Halir beginning π in 28, apparently take the 16ths as they come, but in 29, 31 execute the 8ths $\vee \pi$.

28, 29, 30, 31, 49, 136f, 157. Pno, Vl: For the trill there is probably only time for a turn from the upper note or perhaps, by means of shortening the preceding note, an additional reiteration of the upper auxiliary and main note can be included (as illustrated in the footnote in the edited violin part). This kind of rhythmic treatment to increase the brilliance of a trill is illustrated in Spohr's performing version of Rode's 7th Violin Concerto (5/b/ii).

29, 31–32. rh: The scalar runs should probably be legato. Reinecke, Diémer mark slurs, but Speidel, Halir mark staccato apart from i–ii, for which they retain a slur.

32. Vl: All except Rosé (who goes from 1 on i to 4th position on ii) either mark or obviously expect 3rd finger in 1st position on 32i and a harmonic on ii; Singer, Auer, Brodsky, Halir, Seybold specifically mark the harmonic with 3rd finger. A harmonic with 4th or, less plausibly 3rd finger, would have been a natural fingering for violinists of Beethoven's time.

35, 39, 144ff. Pno: The *pp* invite *una corda* pedal (PT: 3/a). Arpeggiation of the chords was probably expected (5/c/ii).

36, 40, 144, 148. Vl: Here it is very likely that Beethoven merely wanted to indicate separate bows by his staccato marks, but with no significant degree of shortening.

42–46, 150–154. Vl: Alard, Hermann alone retain Beethoven's long slurs without any indication of changing the bow. Singer marks ' after 42/150, but it is clear that all the others expected a legato connection here. There are various approaches to fingering: David marks nothing, perhaps expecting 1st position with an extension for the c^3 ; some evidently envisaged portamento effects.

43–48, 151–155. Pno: The texture with overlapping of parts here lends itself to frequent application of asynchrony with rh slightly after lh (5/c/ii; PT: 1/b).

49. Vl: Singer suggests the following execution of the trill:



but his main-note start in this context is certainly anachronistic (5/b/ii).

50ff. lh: Speidel marks staccato, while Ganz gives sustaining-pedal through each bar. Application of asynchrony would be appropriate in this passage on important notes (main beats) (5/c/ii).

51, 159. rh: The grace-note should probably be played as an acciaccatura, simultaneously with the main note and released quickly (5/a/iii), as explained in Junghanss' *Pianoforte-Schule* (Vienna, c. 1820).

53vii–ix. Vl: All except Alard, Joachim mark slurred staccato, but it is added in Joachim-revised.

53ff. rh: Beethoven probably intended legato with overholding (4/a/ii). Speidel marks *non legato*, but Diémer marks slurs over each bar.

57ff, 165ff. Pno: Beethoven probably intended legato for the continuous 16ths. Diémer marks lh (and rh from 6l) with slurs.

65–66, 173–174. lh: Swift arpeggiation of chords is appropriate (5/c/ii).

67i, ii. Vl: Singer marks harmonics.

67–78, 175–186. Pno: Asynchrony would help to make poignant moments such as 68i and 69i etc. expressive (5/c/ii; PT: 1/b).

69ff. Vl: Most envisage beginning in 3rd position, some going to 1st and some remaining centred in 3rd. Alard marks a harmonic on 70ii, 74ii, 76ii, Halir on 70ii.

77f. Vl: Younger violinists (from Auer onwards) go onto the G string either from 77i or iii; this would not have been implausible for an early-19th-century violinist.

79–80. Pno: It is unclear what Beethoven expected in terms of articulation. Speidel marks lh staccato. Several editors mark 80 rh with a slur.

81ff. Pno: Given the articulation in Vl, Beethoven may have expected non-legato. Speidel marks lh with staccato patterns, Halir with combination of tenuto lines and staccato, but Diémer with slurs.

103ff. Pno: It is not clear what articulation Beethoven expected in rh. Speidel marks the rh with staccato dots. Beethoven may have expected the use of the *una corda* in 103 for the *pp* (PT: 3/a). Ganz marks *una corda*. In 104, he marks *senza Pedale* at the beginning of the bar and *misterioso* where the lh enters.

107. Vl: Singer adds *leggero*.

151iii–iv, 153iii–iv. Vl: David, Joachim, Auer, Halir, Rosé, Seybold mark the portamento shift 4–4 in both places.

161ff. rh: It is not clear what articulation Beethoven expected here. Diémer marks slurs on each bar.

188. rh: It is not clear what articulation Beethoven expected here. Diémer marks a slur over the bar.

189–200. lh: Given the articulation and character of Vl, Beethoven may well have expected non-legato, perhaps in combination with legato. Diémer marks each bar with a slur. Halir marks a combination of staccato and tenuto lines from 189–193.

Tempo di Minuetto, ma molto moderato e grazioso Tempo

Beethoven made a clear distinction between minuet/scherzo movements, to which he gave a metronome mark for the dotted half-note, or expected a dotted half-note pulse, and those he designated Tempo di Minuetto or a similar term (opp. 20, 22, 31 no. 3, 34 var. 4, 49 no. 2, 54, 59 no. 3, 93 etc.) for which he gave a quarter-note metronome mark, or clearly expected a quarter-note pulse at around the same tempo. The latter are much rarer in his output than one-in-a-bar scherzos and scherzo/minuets. The only slow minuets for which he gave metronome marks are the third movements of the Septet op. 20 and of the 8th Symphony op. 93, to which he gave ♩ = 120 and 126 respectively. In the autograph, this movement was originally designated *Andante*, then *Tempo di Minuetto* (at which point he probably had a tempo of around ♩ = 120–126 in mind); the *o* on *Minuetto* and the qualifying term

ma molto moderato were added subsequently, and finally in a different ink *e grazioso*. The addition of *molto moderato* was evidently intended to reduce the speed; whether *grazioso* was intended to reduce it further, rather than characterise it, is debatable. The Haslinger marking seems very plausible; Moscheles' suggestion is probably somewhat too fast for *molto moderato*. The later markings are surely too slow, since they entirely lose the feeling of a minuet.

Haslinger ♩ = 92

Moscheles ♩ = 112

Czerny Vortrag No metronome mark given

Alard/Diémer ♩ = 84

Speidel/Singer ♩ = 84

Kreisler ♩ = c. 76

Czerny writes: "With artless grace and tender feeling throughout, but not dragged. The *sf* on the bass notes (from bar 51 onwards) must be very noticeably accented, so that the 2nd quarter-note of the bar is powerfully staccatoed, while all the rest remains *piano*."¹⁸⁹

The triplet figurations in Pno 9–15 and the assimilation to triplets that was almost certainly envisaged in 80–85 makes it likely that all dotted figures in this movement were expected to be played with a relaxed rhythm probably varying flexibly between 4:1 and 3:1 and perhaps occasionally over-dotted, for instance in the passage from 22–27 and similar places.

1–8. Vl: Singer, Auer, Rosé, Kreisler provide more 'expressive' fingerings for this accompaniment part, but these seem unlikely to have been envisaged by the composer.

1–8, 30–37, 91–98, 120–127, 178–181. Pno: The texture here permits several opportunities for expressive asynchrony with the rh after the lh (5/c/ii).

3, 11, 32, 53 etc. Pno, Vl: The trill in 3 etc. was probably envisaged as starting from the upper auxiliary, but Speidel and Ganz give main-note start fingerings. These trills are surely intended to be followed by a turn (5/b/ii).

6, 14, 35, 56 etc. Pno, Vl: In Beethoven's autograph the turn in 6, where an accidental is required, was written out, though not in the violin part in 14. In 3, 11, and equivalent places, where no accidental is needed, Beethoven evidently considered it unnecessary to specify the turn. The turns in 3, 11, and all

189 "Durchaus mit naiver Anmuth, und zarter Empfindung, aber ja nicht schleppend vorzutragen. Die *sf* in den Bassnoten (vom 51^{sten} Takt an) müssen sehr auffallend markirt werden, so dass die 2^{te} Takt-Viertel kräftig abgestossen wird, während alles Andre *piano* bleibt."

occurrences of these figures, as well as those in 6, 14 etc. are written out by Reinecke/Hermann and Speidel/Singer.

4, 73–74. rh: Beethoven's duplet slurrings imply a nuanced treatment with the first of each stronger and perhaps a little longer than the second. This is suggested by Halir's marking of the first with a tenuto line, the second with a staccato dot in 4.

5, 13. Pno, VI: The grace-note before ii undoubtedly stands for a full-length 16th (to be aligned with the bass note), which also means that in performance it might well be given greater length at the expense of the following notes (5/a/i). Speidel adds in a footnote "langer Vorschlag" (long appoggiatura). Reinecke, Halir write it out as a normal 16th-note. Ganz aligns the grace-note with lh iii using dotted line notation.

6. rh: The first note of the grace-note turn aligned with lh i (5/b/i) which Ganz shows with dotted line notation.

7. rh: The turn should start from the upper auxiliary and be left as late as possible and joined on to the following notes (5/b/i).

9–16i, 51–58i, 99–106i, 141–148i. VI: All except Alard, Brodsky mark this to be played entirely on the D-string. This might well have been done by a violinist of Beethoven's time, but a more cultivated player would probably have given the four-times repeated theme a varied treatment, perhaps, for instance using the D- and A-strings at first and reserving more expressive fingering and tone colour for a later occurrence. In the edited violin part, greater use of portamento is suggested on the final complete statement of the theme.

9–15, 51–57, 75–77, 99–105, 141–147. Pno: All slurs imply overholding (4/a/ii).

17–28, 37–49, 51–58, 107–118, 127–139, 162–174, 181–187, 189–196. Pno: All chords not marked staccato could be arpeggiated, particularly those on main or important beats (5/c/ii).

19, 22–27, 39, 44–48, 109, 113–118, 134–138. Pno, VI: The autograph and 1st edition are clear about a notation of the dotted figures with a staccato mark above the dot of prolongation rather than the first note of the figure. AG, however, ignores this notation and most editors of the sonatas follow the reading in AG. This is not the only occasion on which Beethoven used this notation; it can be found as early as the autograph of the solo part of the Piano Concerto op. 19 and as late as the *Cavatina* in the

String Quartet op. 130, but this is the only time (as far as I (CB) have discovered) that it was included in a printed edition. The notation was almost certainly derived from the 1787 edition of C. Ph. E. Bach's *Ver-such*, where it was used to indicate that the value of the dot should be treated as a rest (2/c/iv). Beethoven's use of it here raises the question why it should imply any different performance than a staccato mark over the dotted note. Given that the staccato mark may be taken to shorten the note over which it is placed, although, of course, it need not do so (4/c), its positioning over the dot of prolongation may have been intended to guard against too short an execution of the first note of the figure. Reinecke/Hermann treat the figure rather inconsistently, sometimes with no staccato, sometimes with – on the first note and sometimes with a staccato dot. Speidel/Singer consistently notate it in the score (in both Pno and VI) with –, but in the separate violin part only with –; and Halir also marks – instead of a staccato mark on the dotted note. This may be close to reflecting Beethoven's intention; though it is unlikely that their use of this notation has any reference to Beethoven's original, of which they were probably unaware since AG printed the staccato over the first note of the figure.

19ff. Pno, VI: The grace-note should be aligned with the bass (as indicated by Ganz with dotted line notation) and played as a 16th-note (5/a/i).

38f. Pno, VI: Beethoven's inconsistent slurring here indicates that he did not expect a phrasing break before the third beat of the bar, but legato throughout.

61–63, 69–71, 151–153, 159–161. VI, rh: Beethoven's intentions for the placement of the staccato marks in these places is unclear (see Critical Report).

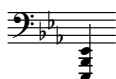
66–74, 157–160. Pno: All slurs imply overholding (4/a/ii). All important notes in rh might be played slightly after (exceptionally before) the lh to create expressive nuance (5/c/ii). In 69, the grace-note should be aligned with the lh as indicated by Ganz with dotted line notation (5/a/i). Beethoven may have intended to write *dolce* at 67 as he did for the same music in VI from the end of 148 and Pno in 157. Some editors add it. For the Pno, the term *dolce* elicits the use of a moderator if available (PT: 3/b).

78. rh, VI: AG and almost all editions (but not Alard) place *p* on note ii, although it is clearly on i in the autograph and 1st edition.

79iv–85ix. VI: David marks a bowing slur over each group of three. Halir marks this only in 79–81.

Others take a separate bow for the third note of each group.

79–86. Pno: The *pp* could be achieved by using the *una corda* (PT: 3/a). The octaves marked portato in 79 might be slightly arpeggiated but “giving them the same length of time as a dot under a slur requires” as recommended by Moscheles in his *Studies for the Piano Forte* op. 70, Bk 1 (1827). In 80, the grace-note should be played as an 8th-note and aligned with the lh (5/a/i). At 81 lh iii, Speidel gives an alternative:



80, 82–85. Pno, VI: The dotted rhythms here were surely intended to represent a 2:1 ratio. In 82 and 83 the $\lessgtr$ might inspire a slight increase of momentum towards and lingering at the apex, before a return to tempo (3/b/v).

90f. Pno, VI: Speidel/Singer mark *poco rit.* in 90, followed by *a tempo* in 91.

188–191. Pno, VI: Speidel/Singer mark *poco allargando* in 188 followed by *a tempo* in 191.

Allegro vivace

Tempo

See the note to the third movement of op. 12 no. 3. Although that 2/4 movement, containing the same note values in similar proportions, is marked *Allegro molto*, Czerny and Moscheles give it slightly slower metronome marks. Beethoven gave $\text{♩} = 92$ for the *Allegro molto quasi presto* of op. 18/2/iv, which, however, has many fewer 16ths in less intricate patterns.

Haslinger	$\text{♩} = 76$
Moscheles	$\text{♩} = 160$
Czerny Vortrag	$\text{♩} = 76$
Alard/Diémer	$\text{♩} = 132$
Speidel/Singer	$\text{♩} = 132$
Kreisler	$\text{♩} = \text{c. } 140$

Czerny writes: “The right hand very light and not legato, while the left one makes the octaves *piano* but sounding like a bell. This finale surpasses even the first movement in vitality, cheerful caprice, and brilliant effect. In particular, the powerful passages are to be played with a mischievous capriciousness, and properly reinforced by the pedal.”¹⁹⁰

¹⁹⁰ “Die rechte Hand äusserst leicht und nicht *legato*, während die linke die *Octaven piano* aber Glockenartig ertönen lässt. Dieses *Finale* überbiethet noch den ersten Satz an Lebendigkeit, munt’rer Laune, und brillanter Wirkung. Besonders sind die kräftigen Stellen mit muthwilliger Laune zu spielen, und gehörig durch das *Pedal* zu verstärken.”

0ff. Pno: *leggiermente* probably implies a delicate, non-legato touch, except where Beethoven marks slurs, equivalent in effect, as far as possible, to the violinist’s separate bows and slurs. Ganz adds (*non legato*); Reinecke, however, marks slurs from 0i–5i and 5ii–8i.

1–8. lh: The drone octaves might be tightly arpeggiated, which would give them a special energy (5/c/ii).

4f. VI: The majority of editors begin in 4 with $\vee \vee$ and take 5iv $\vee$, Joachim, however, begins $\vee \sqcap$ in 4, all evidently in the upper half of the bow. Hermann, however, begins $\sqcap \vee$ and takes 5iv $\vee$, perhaps more towards the middle of the bow.

5, 7, 13, 15, 25, 27, 33, 35 etc. Pno, VI: At a true Beethovenian *Allegro vivace* tempo, the trills in this figure will probably be played as four-note turns, since they must surely start with the upper auxiliary. But in 61, Speidel gives the following:



10f, 23, 46f, 81f, 151f. Pno: The grace-notes as acciaccaturas (5/a/iii), played simultaneously with the main note and released quickly as explained in Jung-hanss’ *Pianoforte-Schule* (Vienna, c. 1820).

12ff, 15ff. VI: Most of the editors take the bowing as it comes, starting either $\sqcap$ (the majority) or $\vee$. Beethoven’s *leggiermente* marking may have encouraged violinists beginning $\vee$ to employ a light stroke in the upper middle of the bow, with some elasticity of the bow-stick, similar to Baillot’s *detaché légère* and David’s hopping (*hüpfender*) bowstroke. Those who begin $\sqcap$, however, will probably have played with a light, but firmer stroke, closer to the point.

20. lh: The chord on i could be swiftly arpeggiated (5/c/ii).

21–32. Pno, VI: Beethoven’s repeated use of the term *ten.* here is probably not only an instruction to sustain the note, but also to emphasise it, with a degree of force less than *sf*. In 21–24 this may also have included vibrato for the violinist; in 29–32 many may have chosen to use the open A-string, which could also produce the kind of ‘vibrations’ (Schwingungen) referred to by Swoboda (3/c/vi).

26ii. VI: All editors except Brodsky mark a harmonic, Hermann, Singer, Rosé with 3, which may also have been envisaged by others who mark only o.

56–60. rh: The slurred broken chords with overholding (4/a/ii).

60ii–65. VI: Most of the editors begin $\sqcap$; Alard, Singer,

Brodsky, Kreisler, however, begin $\vee$, which, playing the passage as notated, without adding slurs, allows a more fluid string-crossing movement and will have been played closer to the point (Singer marks Spitze). All except Auer leave the passage without slurs. In a number of other instances, however, Beethoven seems to have expected passages of a similar kind, in which he marked neither slurs nor staccato marks, to be played with a mixture of slurred and separate notes in a manner that suited the instrument and the individual player. Auer gives a very effective, 'violinistic' solution (given below the stave in the edited violin part of the present edition). This type of treatment may well have been adopted by earlier editors, even though their respect for the notation inhibited them from presenting it in print. David's personal copies of classical works contain many such added slurring patterns. It is quite possible that Auer derived his version of this passage from his teacher, Joachim, who was noted for such freedoms in performance.

66–71. Pno: The chord at 66 rh might be arpeggiated swiftly (5/c/ii). In lh, one might either overhold notes in the broken chords or else play them non-legato in the same way as the theme. Reinecke marks the passage with slurs.

91–101. Pno: All chords, but especially those marked *sf* might be swiftly arpeggiated to produce accent without harshness (5/c/ii). In lh, legato may well have been intended. Reinecke marks slurs. At 91, Ganz marks *non legato*.

92f. Vl: The grace-notes were probably expected to be played very short and sharp, like the pianist's acciaccaturas (5/a/c).

107ii. Vl: All except Brodsky either mark or envisage a harmonic (most with 3); David, Rosé do not indicate it, but since they remain in 3rd position it would have been virtually inevitable.

113–129. Pno: This passage might have the articulation pattern marked at the beginning of the movement. Reinecke marks slurs in lh but curiously not in rh, perhaps through oversight.

131–135. Pno, Vl: For the piano, the *dolce* at 133 invites the use of the moderator if available (PT: 3/b), with noticeable arpeggiation in lh (perhaps moderately slowly) (3/d/i). In Pno, Speidel moves *dolce* to 131 and marks sustaining-pedal through each bar. Ganz moves *dolce* to the middle of 132. For the violinist, the *dolce* may have encouraged the very light, fast bowstroke suggested by August Wilhelmj, or

alternatively a delicate vibrato, which Joachim apparently used in *dolce* passages.¹⁹¹

145ff. Pno: Here, like the opening, *leggermente* is almost certainly intended.

175f. Pno, Vl: Speidel/Singer mark *allarg.* with a *tempo* after the fermata.

176. Pno: Very swift arpeggiation of the chord is appropriate (5/c/ii). It is quite possible that Beethoven would have considered it appropriate for either pianist or violinist to make a short Eingang, or, more likely, an elaborated arpeggiation of the fermata.

177. Pno: The *pp* may suggest use of the *una corda* (PT: 3/a).

180–184i. Vl: Various fingerings are proposed for this awkward passage. Alard gives none, apparently remaining in 3rd position; all the rest except Brodsky, Halir mark a beginning in 3rd position, Hermann remaining throughout; Joachim, Singer, Kreisler also stay in position but mark 1–1 on 181vi–vii and 183vi–vii. David shifts to 4th position on 181ii, 183ii, returning to 3rd on viii; Auer, Rosé, Seybold begin like David, but remain in 4th, using 1–1 on 183i–ii; Kreisler uses 1–1–1 on 181v–vii, 183 v–vii; Halir moves from 1st to 3rd position on 180iv, 182iv and back to 1st on 181v, 183v; Brodsky remains in 4th position throughout, apparently crossing to the A-string for 181i, 183i. Hermann, Auer, Halir modify the slurring, changing 181 and 183 from i–ii to i–iii.

181–187. Pno: The *dolce* invites the use of the moderator if available (PT: 3/b), and noticeable arpeggiation (perhaps moderately slowly) of all chords (3/d/i).

184. rh: Beethoven may have intended staccato for these notes imitating the Vl in 180. Ganz marks *quasi stacc.*

194f. Vl: Most begin π ; David, however, begins $\vee$, probably at the point of the bow and taking the first *sf* with a *fouetté* bowstroke.

194–221. Pno: All chords might be swiftly arpeggiated (5/c/ii).

210. rh: It is unclear what articulation Beethoven intended here. Ganz marks *non legato*.

215–217. Vl: Some editors, who mark nothing (David, Alard, Hermann, Brodsky, Halir, Rosé) may have envisaged the use of the 4th finger on the D-string for the $a\sharp^1$ or perhaps assumed the typical 19th-century use of successive 1st fingers; Joachim, Auer, Kreisler explicitly mark 1–1 on 216 and 217iii–iv. None suggest half position for 216i–iv, 217i–iv.

191 See 3/d/i and also Brown, Peres Da Costa, Bennett Wadsworth: *Performance Practices in Johannes Brahms' Chamber Music*, p. 14.

218. Pno, VI: The *cresc.* and the character of the music encourages an *accelerando*. Speidel/Singer mark *string[endo]*.

SONATA OPUS 47

Adagio sostenuto – Presto

Tempo

There are only four Adagios in 3/4 for which Beethoven gave metronome marks. In all he provided an 8th-note number. To two of these (the second movement of the String Quartet op. 18 no. 2 and the opening *Adagio* of the Septet op. 20) he gave 72 and to the others (the slow introduction to the first movement of the Second Symphony op. 36 and the second movement of the Fourth Symphony op. 60) he gave 84; but all these movements or sections contain a significant number of 16ths and 32nds. The introductory *Adagio sostenuto* to this movement is much broader in its character, with mainly quarter-notes and a few 8ths in the first 12 bars, giving the feeling of a pulse in three rather than six. Despite the 16ths in the section leading to the *Presto*, this suggests that Beethoven would have allotted a metronome mark significantly faster than those he supplied for other 3/4 adagio movements.

Beethoven's metronome marks for Allegro and Presto movements with the time signature ♩ , are very fast indeed. For the *Allegro* fourth movements of the String Quartets op. 18 no. 4 and op. 18 no. 5 he gave $\text{♩} = 66$ and $\text{♩} = 76$ respectively; for the *Allegro con brio* first movement of op. 18 no. 6 and the *Allegro vivace* of the Fourth Symphony $\text{♩} = 80$; for the *Allegro vivace* fourth movement of the 8th Symphony and the *Allegro molto* finale of the String Quartet op. 59 no. 3 $\text{♩} = 84$; and for the *Presto* finale of op. 59 no. 2, $\text{♩} = 88$. It seems likely therefore that even the fastest of the metronome marks suggested by the 19th-century editors are slower than the ones Beethoven would have given.

The 19th-century editors give tempos for the *Presto* that are exactly or approximately four times as fast as those they suggest for the *Adagio*, presumably because of the anticipation of the quarter-note upbeat to the *Presto* that emerges in 16ths in the last six bars of the *Adagio*. The slower than expected tempo suggested by Speidel/Singer may perhaps be explained by their indication *poco ritenuto* in the last two bars of the *Adagio*. A relationship between the two tempos seems plausible, but there is nothing to suggest that Beethoven envisaged it. Since Beethoven gave $\text{♩} = 88$

for the *Presto* fourth movement of op. 59 no. 2, this is a likely choice for the *Presto* in op. 47. A tempo faster than $\text{♩} = 88$ for the *Adagio*, perhaps significantly so, seems quite likely. A tradition of a faster tempo than suggested by any of the editors may perhaps have existed, since Marjorie Hayward and Una Bourne, in their 1918 recording, very convincingly take a tempo of about $\text{♩} = 66$ for the *Adagio*; this may, of course, have been influenced to some extent by the limited duration of shellac discs, but they would surely not have played it vastly faster than normal.

	Adagio	Presto
Haslinger	$\text{♩} = 80$	$\text{♩} = 160$
Moscheles	$\text{♩} = 84$	$\text{♩} = 80$
Czerny Vortrag	$\text{♩} = 72$	$\text{♩} = 144$
Alard/Diémer	$\text{♩} = 69$	$\text{♩} = 144$
Speidel/Singer	$\text{♩} = 42$	$\text{♩} = 152$
Kreisler	$\text{♩} = \text{c. } 80$	$\text{♩} = 138\text{--}152$

Czerny's account is particularly interesting because he evidently had knowledge of the premiere, which occurred shortly after he became Beethoven's pupil, and because he arranged the sonata for piano duet during Beethoven's lifetime. He writes at length: "Only this colossal sonata, which had become the most celebrated, was able to outdo the preceding ones in grandeur, as it is extremely brilliant, difficult to interpret for both instruments, and written in a concerto-like, highly effective style. For the pianist, this sonata can hardly be said to be particularly difficult in terms of passages, because (with one exception) everything falls into a pianistic style, but its requirements for endurance, strength, and maintenance of its stormy, wildly excited character always demands a virtuoso, if it is to be presented worthily. The Introduction (Adagio) is performed majestically with expression. The theme of the Presto very marked, and the embellishment of the second fermata extremely fast and powerful, with pedal. From there the stormy motion begins, which proceeds clearly, at first slightly, but always increasing, to the calm, melodious middle section, which is to be played in tempo and only *ritardando* eight bars before the fermata. Here again the former speed and especially the following passage with maximum energy: [Ex. bb. 144–148 etc.] In the second part the following passage is to be practised diligently: [Ex. bb. 230–238] because it has to be played very strongly, fluently, precisely, and brilliantly. Towards the end of the movement, the effect has to be increased more and more."¹⁹²

192 "Nur diese, vorzugsweise berühmt gewordene kolossale Sonate konnte die Vorhergehende an Grösse überbiethen, da sie für

Important sources for understanding performing practice issues in this sonata are Carl Czerny's arrangements

- Of the second movement for piano solo: *Variations brillantes tirées de l'Oeuvre 47 / de Louis van Beethoven. arrangées pour le Piano-Forte seul par Charles Czerny. Vienne Cappi et Diabelli* [c.1823].
- Of the whole sonata for piano duet: *Grand duo brillant pour le Piano Forte à quatre mains, arrangé d'après la Sonate de L. van Beethoven, Oeuv 47, par Charles Czerny. Vienne chez Ant. Diabelli et Comp.* [c.1825] (http://digital.bib-bvb.de/view/bvbmets/viewer.0.6.4.jsp?folder_id=0&dvs=1592401851840~474&pid=3483564&locale=de&usePid1=true&usePid2=true)

And, to a lesser extent

- *Sonata per il Pianoforte ed un Violoncello obbligato* [...] da L. van Beethoven Op. 47. La parte del Violoncello trascritta da C. Czerny. Bonn, Simrock [n. d. apparently published after 1850, but perhaps made earlier]
- Edited by Cipriani Potter: A Grand Sonata or Concertante for Piano Forte and Violin, dedicated to Rodolph Kreutzer by Louis van Beethoven op. 47 London, R. Mills [n. d. c.1860]

1–11. VI: Beethoven's employment of successive 4- and 3-part chords in this manner is unique in his violin writing. It is possible that he was inspired to use multiple stopping in this manner by Bridgetower, who, according to Samuel Wesley, was a masterly performer of Bach's Sonatas and Partitas for solo violin (see Introduction p. V). The possibility that Bridgetower played some of Bach's solo violin music for Beethoven is intriguing.

beide Instrumente äusserst brillant, bedeutend schwierig, und in einem concert-artigen, höchst wirkungsvollen Style geschrieben ist. Für den Pianisten ist diese Sonate in Bezug auf die Passagen kaum besonders schwierig zu nennen, da, (bis auf eine Ausnahme) alles sehr clavirmässig in die Hand fällt, aber die Ausdauer, die Kraft, und das Festhalten des stürmischen, wild aufgeregten Characters derselben erfordern immerdar einen bedeutenden Virtuosen, wenn sie würdig vorgetragen werden soll. Die *Introduction*, (*Adagio*) ist majestätisch, mit Ausdruck vorgetragen. Das Thema des *Presto* sehr markirt, und die Passage der zweiten Haltung äusserst schnell und kräftig, mit *Pedal*. Von da beginnt die stürmische Bewegung, welche deutlich, anfangs leicht, aber immer sich steigernd bis zu dem ruhigen, melodischen Mittelsatz fortwährt, der im Tempo und erst 8 Takte vor der Haltung *ritardando* zu spielen ist. Hierauf wieder die frühere Bewegung und vorzüglich die folgende Stelle mit aller Energie: [Ex. mm. 144–148 etc.] Im 2^{ten} Theile ist folgende Stelle wohl zu üben: [Ex. mm. 230–238] da sie sehr kräftig, geläufig, deutlich und brilliant gespielt werden muss. Gegen den Schluss des Tonstückes ist die Wirkung immer mehr zu steigern."

Chord playing

Neither of the more substantial violin methods published in Vienna during Beethoven's lifetime give instructions for the bowing of 3- and 4-part chords.¹⁹³

The subject is also ignored by less substantial ones. There seems, however, to have been a widespread, though not universal convention in the late 18th and 19th centuries that three- and four-part chords were taken $\bowtie$ unless the contrary was specified. Johann Friedrich Reichardt stated this as a general rule in 1776; illustrating a succession of 3-part chords following a 4-part chord, he instructs: "Thus every chord must be played down-bow, because otherwise it sounds too sharp, as if torn out. Even in the case of an upbeat chord, it must be played down, but the bow taken off and the following first note of the bar played down again."¹⁹⁴ Georg Simon Löhlein, however, was more comfortable with the use of up-bow, even for 4-part chords. In his *Violinschule* he explains in a footnote, having illustrated a 3-part chord $\vee$, followed by a 4-part chord $\bowtie$: "With these harmonic chords, one must set the bow down fully, close to the frog, and draw it strongly, with a short, round movement, so that the notes are round and clear. You can do it both with the up- and down-bow; but the latter is more advantageous, because the down-stroke makes it stronger, and the upper note, as the main note of the melody, is heard the longest."¹⁹⁵ Spohr explains, in characteristic detail, his conception of multiple stopping, which allows alternate bows, but only for long-held chords and perhaps only when the $\vee$ chord is 3-part (he pre-

193 *Violin Schule oder Anweisung die Violine zu spielen von Leopold Mozart. Neue umgearbeitete und vermehrte Ausgabe* (very extensively revised and rewritten, anonymously, by Johann Conrad Wilhelm Petiscus) (Leipzig, [1804]; unauthorised reprint by Cappi in Vienna in 1806). We are grateful to Axel Beer for this information. For fuller bibliographic details see Axel Beer: *Das Leipziger Bureau de Musique (Hoffmeister & Kühnel, A. Kühnel). Geschichte und Verlagsproduktion (1800–1814)* (München/Salzburg, 2020), p. 355. Blumenthal: *Kurzgefasste theoretisch-praktische Violin Schule*.

194 Johann Friedrich Reichardt: *Ueber die Pflichten des Ripien-Violinisten* (Berlin/Leipzig, 1776), pp. 12–13. "So muss jeder einzelne Accord herunter gestrichen werden, weil er sonst zu scharf, wie abgerissen klingt. Selbst bey dem Fall, wo der Auftakt ein Accord ist, muß dieser hinunter gestrichen, aber der Bogen abgesetzt und die folgende erste Note des Takts wieder hinunter gestrichen werden."

195 Löhlein: *Anweisung zum Violinspielen*, p. 56. "Bey diesen harmonischen Accorden muß man den Bogen voll, nämlich nahe bey dem Frosche ansetzen, und ihn stark, mit einer kurzen, runden Bewegung ausziehen, damit die Töne rund und deutlich ausfallen. Man kann sie mit dem Aufstriche sowohl als mit dem Niederstriche machen; doch hat bey dem letzten der Niederstrich den Vorzug, weil er dadurch kräftiger, und die oberste, als die Hauptnote der Melodie, am längsten gehöret wird."

sents no examples of consecutive 4-part chords). In the introduction to Ex. 58 (Minuet 3/4) he states:

On the four-note chord of the first bar, the bow is placed firmly on the two lowest strings close to the frog, then pulled down with a strong pressure onto the two highest and now evenly continues on them to the point. Although the two lowest notes are written as quarters, the bow must not linger on them, and their length should not exceed a 16th.

The second bar [see Ex.] is played like the first, but in up-bow, the third again in down-bow.



Likewise, the first four bars of the second part [see Ex.] are alternately taken in the down- and up-bows. The chords in quarters, however, in the fifth and the following bars are all attacked down-bow, close to the frog, with strong pressure of the bow and broad hair and as far as possible executed simultaneously and the bow replaced anew for each one. But the strokes must not be too short, otherwise the chords would become sharp and dry.¹⁹⁶



In contrast to Spohr, David's pupil, Friedrich Hermann, specifies spreading chords from the bottom note up, rather than 2 and 2.¹⁹⁷



196 Spohr: *Violinschule*, p. 147. "Bey dem vierstimmigen Accord des ersten Taktes wird der Bogen dicht am Frosch fest auf die beyden tiefsten Seiten gesetzt, dann mit einem starken Druck auf die beyden höchsten herabgerissen und nun ruhig auf diesen bis zur Spitze fortgezogen. Obgleich die beiden tiefsten Noten als Viertel geschrieben sind, so darf der Bogen doch nicht auf ihnen verweilen und ihre Dauer höchstens die eines Sechzehntels betragen. Der zweite Takt wird wie die erste, doch im Aufstrich, der Dritte wieder im Herabstrich gespielt. Eben so werden die vier ersten Takte des zweiten Theils abwechselnd im Herab- und Auf-Strich genommen. Die Accorde in Vierteln aber, im fünften und den folgenden Takten werden alle im Herabstrich, dicht am Frosch, mit starkem Druck des Bogens und breit liegenden Haaren und möglichst zugleicherklingend herabgerissen und der Bogen bey jedem von neuem angesetzt. Doch dürfen die Striche nicht zu kurz seyn, weil sonst die Accorde scharf und trocken werden würden."

197 Friedrich Hermann: *Violinschule* (Leipzig, 1879), p. 100.

Pierre Baillot teaches that 3-note chords can and should be played simultaneously by executing them further away from the bridge, where the strings are slacker.¹⁹⁸

The practice of playing most successive chords $\cap$ continued at least until the middle of the 19th century with many violinists. The Viennese violinist Joseph Hellmesberger senior, for instance, marks repeated $\cap$ at the opening of J. S. Bach's *Chaconne* in his 1865 edition of the Solo Sonatas and Partitas, and the Edmund Singer, also Viennese-trained, marked $\cap$ successively three times in bb. 3f, 8f, and 10f of his edition of this sonata. Spohr's pupil Ferdinand David in 1843 and other subsequent editors, however, marked many weak-beat chords $\vee$, although in his edition of the 'Kreutzer' Sonata David indicated successive $\cap$ in 8f and 10f.

Beethoven's notation of the opening bar is idealistic; as written it is impossible to play with a smooth legato. What he expected, and what he might have heard from Bridgetower and other early performers of the work can only be surmised. The editions by 19th-century violinists propose a range of solutions. All take $\cap$ for the first chord and $\vee$ for the next two, except Alard, who, despite suggesting the slowest tempo, leaves the slur over three notes. Alard and Hermann suggest the most obvious fingering for the second two chords, $\frac{1}{3} \frac{1}{3}$, which is also the most likely to have been used by violinists in Beethoven's time; if the player puts the 1st finger across the A- and E-strings and the 3rd finger across the D- and A-strings for the first chord, the hand can be smoothly shifted to 3rd position without replacing the fingers, and then just as smoothly shifted down for the following chord. David provides a fingering utilising the harmonic on ii that, while facilitating a smooth connection between ii–iii, is awkward, because on i and ii the 3rd finger is used on different strings, making a break inevitable; but this fingering continued in use as late as Seybold's edition. Singer, still using the harmonic on ii, proposed a less awkward version, $\frac{2}{4}$, which also has the virtue of allowing the 2nd finger to slide up the A-string. Joachim is the earliest editor to suggest a fingering, involving an extension of the 2nd finger to d² followed by 2nd position on iii, which enables maximum legato without audible sliding, and this was also given by Auer and Kreisler. Auer gives Singer's

198 Baillot: *L'Art du violon*, p. 85.

fingering as an alternative (without specifying the harmonic). Each of these fingerings gives a very different character to the opening bars.

For ease of reference:

Alard, Hermann



David (Seybold)



Rosé



Singer



Joachim (Brodsky, Kreisler)



Auer



Halir



The second and third bars, too, present obstacles to a smooth legato between chords. All editors except Alard take a new bow after 2i. David, Alard, Joachim, Singer, Rosé, Seybold mark no fingering here, suggesting that they envisaged 1st position throughout, which inevitably breaks the legato between 2iii and 3i. Hermann, who was already in his 60s when his edition was published, is the oldest of the editors to suggest a different possibility, moving to 3rd position for ii, which allows a smooth shift of

the 1st finger on the D- and G-strings, and this was also given by Auer, Brodsky, Halir. Kreisler shifts to 2nd position.

3, 8–11. VI: In the editions, Alard marks no bowing except π on 10i; this may suggest that he expected all chords to be taken as they come, but since that would mean that the chord on 4i would come $\vee$, this is unlikely; more probably, he took π for granted and wanted the single note on 10i also to be π for emphasis. Singer meticulously marks π on every note and chord from 3–11. David marks 3iii $\vee$, but begins $\vee$ on 8i, 10i and π on 9i, 11i, as do Auer, Brodsky, Rosé, Seybold. In David's personal copy (<http://mhml.hud.ac.uk/chase/view/pdf/298/1/>) however, a pencil π has been written over the printed $\vee$, suggesting that he may have changed his mind. Joachim marks π π on 3ii, iii and the same as David in 8–11. Halir alone marks $\vee$ on 8i–ii, 10i–ii (with $\smile$).

5–13. Pno: Arpeggiation of chords at varying speeds according to context (including harmonic and bar hierarchy, accentuation, and melodic expressivity and so on), would almost certainly have been expected (5/c/ii). Cipriani Potter adds arpeggio signs in his edition:



But these should not be understood as definitive, or excluding arpeggiation where he did not mark it. Potter's markings are surely an indication of where he believed that Beethoven's conception of 'beautiful' performance absolutely required arpeggiation. Potter undoubtedly expected pianists to arpeggiate at other times according to taste and expressive purpose. In 7 and 9, the portato articulation may be seen as an explicit indication of arpeggiation as instructed by Moscheles in his *Studies for the Piano Forte* op. 70, Bk 1 (1827), where he advises that double-notes and chords marked portato "should be struck very slightly in the Arpeggio manner, giving them the same length of time as a dot under a slur requires." In a footnote Speidel explains that the three chords

in bar 5 “can only be effectively bound by extremely subtle treatment of the pedal”.¹⁹⁹

11–13. VI: Some editors take two bows, some three for Beethoven’s slur.

13–15. VI: David marks all these figures $\vee$, but from 13iv the $\vee$ signs were removed in David-revised.

13–18. Pno: For the slurred duplet 16th-note figures, when the texture is chordal the first of each might be swiftly arpeggiated, the second not (5/c/ii). He would probably have expected the slurring to indicate a displacement of the metrical accent.

18ii, 36ii. VI: David marks 0, but this was removed in David-revised; it is not altered, however, in his annotated personal copy. All the other editors envisage 3rd position. The open E-string would be very plausible for a violinist of Beethoven’s time.

18ii–27. VI: The bowing marked by David, Alard, Singer, Joachim-revised (Joachim’s original bowing is ambiguous), Brodsky, Halir certainly indicates a *martelé* bowstroke near the point. That is by far the most likely bowstroke for Bridgetower and other violinists of Beethoven’s time to have used, although some may have tended more towards a *détaché* bowstroke in the upper half. David ensures $\vee$ on the whole-note in 25, by hooking 24iii–iv (this however was removed in David-revised); Joachim-revised, Brodsky hook 19ii into the $\sqcap$ from 18ii and begin 20–24 $\vee$. The bowing envisaged by those who mark nothing is impossible to determine; some may have started from 19ii with a tight *martelé* and broadened the bowstroke during the *cresc.* to move down the bow for $\sqcap$ in 25, while others may possibly have employed an elastic bowstroke in the middle and lower half. Auer certainly played the staccato near the frog, since he marks $\vee$ from 18ii to 19ii. Max Rostal still recommended *martelé*.²⁰⁰

19–35. Pno: All chords could be arpeggiated very swiftly, particularly those marked *sfp* and *sf*, which will help to mitigate harshness in sound (5/c/ii; PT: 1/a/v). Beethoven marked various chords with arpeggio signs in this movement which might serve as exemplars for the addition of arpeggios in other places. Similar cases were examined by Otto Klauwell, a former pupil of Reinecke, in his *On Musical Execution*.²⁰¹ Potter marks the chords in 27 and 35 with arpeggio signs.

199 “Diese drei Accorde können nur durch höchst subtile Behandlung des Pedals wirksam gebunden werden”

200 Rostal: *Beethoven*, p. 137.

201 Klauwell: *Der Vortrag in der Musik*, pp. 110–115.

24, 33. Pno, VI: Speidel/Singer mark *allargando* here, anticipating Beethoven’s *rallentando*.

27. VI: It was here that Bridgetower made his fermata embellishment in the premiere, apparently to Beethoven’s delight. The account given in Thayer,²⁰² is problematic, however, because it quotes Bridgetower’s note as:

at the repetition of the first part of the Presto, I imitated the flight, at the 18th bar [of the Presto], of the pianoforte of this movement thus:



But Bridgetower wrote two different versions, one for the first fermata in the exposition, therefore before the piano’s embellished fermata, and a different one for the repeat. If, however, as seems likely, Beethoven’s spontaneous embrace of the violinist occurred in rehearsal, when Bridgetower ‘imitated’ his ‘flight’. This would therefore have been during the repeat. In that case Bridgetower’s music examples would refer to what he did in the performance. However, Bridgetower’s use of the word ‘imitated’, may be misleading; he might well have taken the initiative before hearing Beethoven embellish the fermata in 36, since embellishment of a fermata would have been second nature to a violinist like Bridgetower.

The fragmentary autograph (in the Beethoven Haus, Bonn MS NE 86), from which Beethoven almost certainly played at the premiere, contains no embellishment of the fermatas in 27 or 36, so both players presumably elaborated them spontaneously.

The fact that Beethoven did not include a violin embellishment of the fermata at 27 in the Stichvorlage or edition, need not indicate that he did not want one; it would be entirely in the spirit of the time to leave it to the individual player. He provides none in his Violin Concerto, nor does he provide one in the second movement of Op. 47, where Czerny includes a different cadenza in each of his two piano arrangements of the movement (see below). It is unlikely, too, that Beethoven would have made his own embellishment identically both times. In a case of

202 Alexander Wheelock Thayer: *Beethovens Leben*, 3rd edn. (Leipzig, 1922), vol. 2, p. 392 f.n.

this kind, strict observance of the printed text is surely the last thing the composer would have expected or wanted, and it would certainly not be contrary to his conception for a violinist to include an arpeggiated elaboration of the C major chord. Had Beethoven definitively not wanted an embellishment he would have needed to prevent it by some such term as *come sta*.²⁰³

Bridgetower, referring to his embellishment of the fermata, also stated that Beethoven “held the open pedal during this flight, the chord of C as at the ninth bar [of the allegro (i.e. b. 27)].” This was presumably to allow the piano to resonate during the violinist’s arpeggios and might well be employed with either a period or modern piano.

36ii–44. VI: David makes changes to the printed bowing in his personal copy of his edition; most notably, he adds slurs over the staccato in 42–44 (the printed one in 44 in David-revised was absent from David’s original), clearly keeping the bow in the upper half.

36. Pno: Although Beethoven notated the embellishment, pianists of his generation might well have elaborated their own. Speidel marks *veloce*. Ganz marks *brillante*.

37–89, 117ff, 156ff, 366ff. Pno: This is surely legato probably with overholding (4/a/ii). Reinecke marks *legato*. Diémer marks slurs, though not on the figure-types in 47. Speidel marks slurs from 37–46, but in 47 *leggieramente* (which for Beethoven probably meant non-legato) with staccato on the main notes continued for all similar figure-types. In 47 and similar Halir marks rh ii–v with a slur and v and vii with tenuto line over a staccato dot. In 48, Halir marks i, iii, iv, vii with tenuto line over a staccato dot. Throughout this passage asynchrony between rh and lh might occasionally be employed to help bring out important moments (5/c/ii; PT: 1/b). In 156 rh Speidel marks slurs and in 158 *legato*.

45ii–iv, 49ii–iv, 55ii–iv, 59ii–iv. VI: Here and in equivalent places a slur is added by Singer (in brackets as an alternative to staccato), Auer, Brodsky. Whether this was an innovation, or a legacy of earlier practice is uncertain.

73ii, 77ii. VI: Most editor begin π on 73ii and retake π for 77ii. Joachim, however, begins $\vee$ on 73ii, probably *fouetté*; David marks π on 73ii and 77ii, but in his

personal copy, crosses out his printed π , presumably envisaging *fouetté* like Joachim. Singer’s bowing also brings him to $\vee$ here.

75ii–80i, 80ii–81i. VI: Slurs from the trill (surely beginning from the upper auxiliary, 5/b/ii) to the following main note are added by all except Alard, who slurs only to the end of the turn; Singer, Halir, Brodsky, however, offer a slur only to the end of the turn as an alternative, and in 80 Singer marks a slur to the turn without alternative, specifying a separate bow for 81i. In the autograph fragment, however, Beethoven wrote unambiguous slurs across the bar-line in all these places except 80ii–81i which comes on a new page where also the continuation of the slur from 79 is missing although it stretched well into the margin on the previous page.

81–88, 402–409. VI: Beethoven’s unusual notation here leaves his expectations for the bowing ambiguous. Without an autograph source that served as model for the Stichvorlage, it is difficult to determine his intention. While it is unusual for Beethoven to leave out slurs in a string part where he envisaged them, he did not always specify the slurring meticulously in music of a virtuoso kind, as is very clear not only from the Violin Concerto op. 61, but also from the passages at 188f and 210–225 in this movement, where slurring seems indicative rather than prescriptive. The occurrence of staccato marks regularly on i and v at 81ff and 402ff could either signify an accent (separation at this tempo is impossible) or may well be merely an indication not to include these in a slur. It is conceivable that he envisaged, or at least left open the possibility of slurs on ii–iv, vi–viii here. All the editors except Auer, however, present the passage essentially as it is given in AG. Auer slurs ii–iv and vi–viii in the first five bars, and i–iv, v–viii in the following three bars; it is quite possible that he derived this from Joachim’s practice (despite Joachim’s edition adding no slurs), because he certainly studied the classics with him. Singer, who retains separate bows, begins $\vee$ on 81i and bows near the point, allowing $\vee$ on the long slur in 89f/410f; Alard, Hermann enable $\vee$ at 89/410 by slurring v–vi in the preceding bar. Others presumably played the 8th-notes nearer the middle of the bow or moved further towards the frog in the final bars.

There are basically two approaches to fingering. The majority seem to have envisaged a backwards extension of the 1st finger for the $d\sharp^1$, taking the e^2 and $d\sharp^2$ alternatively with 3rd and 4th fingers from 81v–

203 For various implications of the fermata sign in Beethoven’s lifetime see Brown: *Classical and Romantic Performing Practice*, pp. 589–598.

85i. From 81v–85iv, however, Joachim, Auer, Kreisler finger each group of four notes 4–3–2–1.

89f. VI: In David's personal copy of his edition, he marks $\vee$ in 90, deleting the printed $\vee$ in 91, and makes the same change at 410f by deleting the slur (comparison with 401f suggests that he had forgotten to remove the slur across the barline from 80–81).

90. VI: David marks the open string, a very plausible choice for the early 19th century; this was removed in David-revised. All the younger editors except Seybold, who gives nothing, begin from 89 in 3rd position.

91–115, 412–421. Pno, VI: Beethoven's *dolce* might inspire a very slightly broader tempo and the use of the moderator if available (PT: 3/b). It also invites noticeable arpeggiation, perhaps at moderately fast speeds, though of course varied according harmonic importance (3/d/i and 5/c/ii). Potter marks *sostenuto* at 91 (412) which indicates that he thought the tempo should be slightly broadened here. Speidel/Singer mark *poco più tranquillo* (Singer already from 410 in the later passage). These markings may be precursors of a later 20th-century tendency to take this theme much more slowly than the prevailing tempo of the movement, which would certainly not have been Beethoven's intention.

In his personal copy David divides Beethoven's slurs as do Hermann, Alard, Brodsky, Halir, Kreisler.

All keep the first passage from 91 on the D-string and from 412 on the A-string. No portamento is marked in 91–100 by Joachim, Singer, Auer, Kreisler, who give the whole passage in 2nd position. Others shift several times, notably 95f and 99f; at 412–421, all except Alard, Rosé, Seybold leave the passage in 1st position throughout.

95, 416. VI: There can be little doubt that Beethoven intended a semitone below the main note for the turn here and all the editions except Halir print this. Speidel/Singer, however, give a footnote: "Here, and similarly in the later parallel passage, we have to suggest that the player use a simple $\sharp$ instead of the $\times$, which might sound a bit too hard for some ears."²⁰⁴ Halir specifically marks $\sharp$ at 95 and gives no accidental at 416. Their feeling seems to have been shared by many later musicians, and it has become customary to play a tone below the main note (this is already heard in the 1918 recording by

Marjorie Hayward and Una Bourne and the 1940 live recording of Béla Bartók and Josef Szigeti, although Bronisław Huberman and Ignaz Friedman recorded in 1925 play a semitone).

101–104. VI: Singer, Auer, Brodsky shift to 4 on the G-string in either 102 or 103.

107. Pno, VI: Czerny states that it is only here that a *ritardando* should begin. He does not mark one here, however, in his 1825 piano duet arrangement. But in the parallel passage in the recapitulation he marks one at 433, three bars before Beethoven's *Adagio*.

107–116. VI: It seems highly likely that early performers of this music would have employed harmonics for some or all the e^3 s in this passage. Only David (who probably regarded harmonics as obvious), Joachim (who may also have taken them for granted in this context), Seybold (following David), Rosé, Kreisler (both of whom mark the passage in 6th position from 107, presumably for the sake of vibrato) do not mark them. Auer, Joachim-revised mark them only in 110, with 3 in 114. Brodsky, Halir mark 110i, 114i to be played with 2nd finger as a harmonic on the A-string. The harmonic with 4 is also marked or clearly intended in 115 by Alard, Hermann, Singer, probably by David, and possibly by Joachim, followed by 4 in 116. Singer, Auer, Joachim-revised also mark open strings on 109ii, 113ii. A similar procedure is followed on the A-string at 428ff.

109, 113. VI: In his 1825 piano duet arrangement, Czerny writes out a turn in 109 and a trill with upper-auxiliary beginning and turn in 113. These would be potential ornaments for the violinist to add on the repeat of the exposition.

116ii–117i. VI: An open string followed by a harmonic is given by David, Alard, Singer, Auer, Brodsky, Halir, Seybold. Nothing is marked by Hermann, Joachim, but the harmonic is added in Joachim-revised. This treatment would surely have come naturally to most violinists of Beethoven's time and may even have been envisaged by the composer.

119ff, 439ff. rh: The arpeggio figures probably require legato with overholding (4/a/ii). Speidel marks slurs.

120ii–121. VI: Singer, Auer, Brodsky shift up the A-string.

122ii–124i. VI: Alard, Singer, Auer, Halir, Brodsky mark this phrase to be played on the G-string, Alard, Auer, Brodsky, Joachim-revised with harmonic g^1 . Joachim, however, marks it with 1 on 123i, therefore on the D-string. Either reading might have been employed by an early-19th-century player.

²⁰⁴ "Wir müssen es hier, wie bei der späteren Parallelstelle, dem Spieler anheimstellen, anstatt des $\times$, welches manchem Ohre etwas zu hart klingen dürfte, ein einfaches $\sharp$ anzuwenden."

128ii–130ii. VI: A harmonic is marked by Alard, Singer, Seybold and those who mark nothing (David, Joachim) may well have regarded it as obvious. Auer, Brodsky, Halir, Kreisler, however, certainly envisaged a stopped note. None of the editors mark three successive down-bows for the *sfs*. Some start $\cap$, some $\vee$; David changed his mind, altering the printed $\cap$ to $\vee$ in his personal copy. The up-bow *sfs* were probably played *fouetté*.

132–134, 144ff, 465ff. Pno: The octaves in rh might be best brought out through the application of asynchrony or arpeggiation (5/c/ii), which would mitigate the hardness that might otherwise arise.

140. Pno: Ganz in a foot note explains:

*) The editor plays unbroken octaves:  etc.

141–176. Pno, VI: Speidel/Singer mark *allargando* at 141, then at 143 *a tempo* and, in Pno, “forceful/heavy” (wuchtig), which is then marked in VI on the upbeat to 156, where Pno has *marc[at]o molto*; this evidently implies a holding back of tempo, for at 168 a footnote states: “These 4 bars involuntarily drive back to the original tempo.”²⁰⁵ And they mark *a tempo* at 172. The same procedure is followed from 463–497. The 8th-note up-beats in 145ff should certainly be left late and perhaps sometimes even played almost like grace-notes before the beat, but powerfully. In such contexts, up-beat figures and short notes following a dotted note were conventionally played in this manner in Beethoven’s time.

144. VI: Alard, Hermann, Singer, Halir mark 0; probably all the others regarded it as obvious.

149, 153, 165ff, 469ff. Pno: For such slurred duplet 8th-notes, it was characteristic throughout the 19th century to play the first note stronger and longer than the second (2/a).

151, 163, 217, 221, 472, 484. Pno, VI: In these bars in the piano part, Beethoven wrote the bottom octave (following on from the octaves in the preceding bars) as a grace-note to allow the performance of a trill in the upper part. He marked no upper auxiliary, but almost certainly expected one. Czerny, in his 1825 piano duet arrangement marks one, in addition to the lower octave grace-note, but only in 221 where an accidental $A\flat$ is essential.



He also marks the upper auxiliary on the similar trill in 472 and 484 (in the latter only on the trill in secondo, not the one in primo). The grace-note would almost certainly have been aligned with the lh (5/a).

153iii, 165iii. Pno, VI: Speidel/Singer point out the melodic discrepancy here with the parallel passage at 474iii, 486iii and enclose the $\sharp$ in brackets, giving the following footnote: “In the parallel passage of this splendid motive, the step of a minor second has become a major one; whether with the Master’s intention, we must leave open. Nevertheless, in our opinion, the major second is much better suited to its grandeur than the minor one, and so we would like to recommend the superior characteristics of the former to performers.”²⁰⁶

160. VI: A harmonic is specifically marked by Singer, Seybold; David, Joachim, who mark no change from 3rd position, surely considered it obvious; Joachim-revised, however, marks a shift to 5th position on 159iv.

163, 484. VI: Czerny notates an upper note start and a turn following the trill in his 1825 piano duet arrangement, and in his arrangement for cello and piano, Czerny also adds the upper auxiliary to the trill in the cello part.

166ii. VI: David, Joachim, Singer, Auer, Halir, Seybold, Kreisler mark 0.

172. Pno: Ganz explains: “The editor again plays two bars of unbroken octaves in the left hand.”

178ff, 499ff, 583ff. Pno: According to Czerny in his *Pianoforte-Schule* op. 500 (1839), “all chords consisting of very short notes” should, unless expressly marked by the composer, be unarpeggiated. But this might not have precluded extremely swift arpeggiation, the type that Thalberg in *L’Art du chant* (1853) described as *presque plaqué*, or almost together (5/c/ii).

188v. VI: *sf* added in AG and all the editions.

188v–189viii. VI: These notes, left by Beethoven (or the copyist) with neither slurs nor staccato were regarded by all editors as requiring some form of slurring. David, Alard, Singer, Halir, Rosé, Seybold

²⁰⁵ “Diese 4 Takte drängen unwillkürlich nach dem ursprünglichen Tempo zurück.”

²⁰⁶ “Bei der Parallelstelle dieses herrlichen Motivs ist aus dem kleinen Secundenschritt ein grosser geworden; ob mit Absicht des Meisters, müssen wir dahingestellt sein lassen. Gleichwohl entspricht unseres Dafürhaltens die grosse Secunde ungleich besser der Grossartigkeit desselben als die kleine, und so möchten wir den Ausführenden die Leitereigenheit der ersteren anempfehlen.”

merely continue the pattern established on 188i–iv. Hermann slurs all in pairs (a very plausible early-19th-century solution), while Joachim, Auer, Brodsky use various patterns of slurring in groups of four across the beat, a bowing that was also employed by Beethoven's contemporaries; there is an example, for instance, in Franz Clement's Violin Concerto in D of 1805 (1st movement, bb. 277f).

189–191. Pno, VI: Speidel/Singer mark *allargando* and $\text{'}^{\flat}$ after 191.

190. Pno: This chord would almost certainly have been arpeggiated either in the normal fashion (5/c/ii) or perhaps by playing the lowest note in the lh on the beat and the other notes in lh and rh together and slightly after (PT: 1/a/v). Potter marks an arpeggio sign.

192. Pno: This chord could be arpeggiated gently and fairly slowly (5/c/ii and PT: 1/a).

210–225. VI: Beethoven left this passage with only a few sporadic slurs and staccato marks, but he certainly did not expect a violinist to play the passage as it stands. As in the Violin Concerto, he seems to have recognised that it was appropriate to leave it to the player to find a suitable way of delivering 'technical' passages of this kind effectively. The 19th-century editors provide various solutions, deriving from their own traditions and preferences. Only Alard preserves Beethoven's slurring in 211 and extends it in the next two bars; he also follows the original in 214f and then mixes slurred pairs with separately bowed notes. Singer's approach is similar, but he never slurs more than two notes and uses more slurs than separate notes; Hermann's solution contains element of both these approaches. An anonymous violinist, who provided slurring and staccato for the edition of this sonata in *Ludwig van Beethoven Erste vollständige Gesamtausgabe unter Revision von Franz Liszt* (Wolfenbüttel, L. Holle [c. 1860]), marked alternating two-note slurs and staccato in all bars except those where notes iii–iv were repeated three times, where slurs on i–ii and vii–viii are marked (215 was misprinted in the violin part, but is correct in the piano score). Other editors follow David in employing a significant number of four-note slurs across the beat, similar to those in 188f. Beethoven would probably have been perfectly happy with any of these solutions, well executed.

217, 221, 224f. lh: Czerny marks an upper auxiliary start to the trill only in 221, where a $\text{b}^{\flat}$ (omitted in the sources) is required, but it was surely also envis-

aged in the other bars, where no accidentals were needed.

224iii–viii. VI: In David's personal copy he replaced the separate notes with a slur. In David-revised, this bar was given staccato marks on iii–iv, vii–viii and a slur on v–vi.

226ff. Pno: It is uncertain what Beethoven expected here in the way of articulation, but it is likely to have been legato. Speidel, Diémer marks slurs. Vogrich marks *legato*. But Ganz marks *non legato*.

228ii–iii, 232ii–iii, 240ii–iii. VI: Early-19th-century violinists may well have minimised shifting by playing some or all of these semitones successively with the 4th finger. In 240 Auer marks 4–4; and it is implied in David, Joachim, who mark no change of position. Neither David, Joachim, nor Auer mark anything in 228, suggesting that here too they may have expected 4–4. Most, however, mark 3–4 in 232.

234. lh: Ganz marks *marc*.

245f. VI: David, Alard, Halir, Rosé, Seybold mark 0–o (the harmonic with 4) and 4 again on 246i and ii. This is a typical early-19th-century practice, involving minimum changing of the left-hand position. To execute it effectively it is probably best to keep the whole hand in a firm shape and move it as if from 4th to 5th position, but without shifting the position of the thumb. Other editors give 0–3–4.

258–269. Pno: All chords might be swiftly arpeggiated (5/c/ii). In 266, Speidel marks *poco marc*.

270. Pno, VI: Speidel/Singer mark *poco animato*.

274–277. VI: The majority of editors remain in 1st position, evidently using 4 for 275i (marked by Joachim). This would most likely have been the choice of early-19th-century violinists. Different fingerings to avoid the diminished 5th are suggested by Singer (4th position in 274 and 2nd in 275) and Auer (1st position in 274 and 2nd in 275). Another alternative fingering is suggested in the edited violin part.

274–277. Pno: Ganz marks *senza Pedale*.

274viii, 283viii. VI: In his personal copy, David changed these notes respectively from ab^2 to f^2 and c^2 to a^1 , presumably to avoid the diminished 5th with the following note! Such minor changes for technical convenience would probably not have been uncommon in Beethoven's time, but would already have been frowned upon later in the century.

288ii, 292ii. VI: David, Hermann, Joachim, Auer take the v , surely envisaging a *fouetté* bowstroke.

293i, 300i. VI: Alard, Singer, Brodsky, Seybold mark harmonics. Others who indicate no change from

3rd position probably regarded a harmonic as obvious.

294. Pno: Ganz suggests the playing of unbroken octaves.

295. VI: Alard, Hermann, Brodsky, Halir indicate 1st position with open E-string.

300–303. Pno: Overholding would have been expected (4/a/ii).

300ii–304i. VI: David, Alard, Joachim, Auer, Halir, Rosé, Seybold mark the passage in 4th position without shifts. Hermann, Singer, Brodsky, Kreisler take the opportunity to introduce expressive portamento, using the open E-string and shifting afterwards, Kreisler uses the David fingering in 300–302i and the portamento fingering only from 302 (though in his 1935 recording he makes the portamento both times). Singer marks the passage *appassionato* and uses a particularly prominent shift from 1–2 in 301, 303 (a fingering also given by Brodsky) and emphasises the portamento with a connecting line. It is likely that, for the repetition of the motif from 300ii–302i in 302ii–304i, Bridgetower and other fine violinists of Beethoven's time would have used a different fingering, or at least a different characterisation of the phrase, probably more expressive (with the fingering above the stave in the edited violin part of the present edition, the shift from 1–4 might be made lightly in 301 and more intensely in 303). It is also unlikely that, in practice, like Kreisler, the other 19th-century editors would always have played the fingering exactly as supplied in their editions. The modern player may like to select any effective combination of the various fingering possibilities.

304–311. Pno: In 314, where VI has the similar material, the rising arpeggio figures are unslurred and, just as in Pno, slurs are only marked on the final one and a half bars. This strongly suggests that Beethoven did not envisage a continuation of the legato marked in 300–303, but a *non legato* articulation of the notes (as far as that is possible at the rapid tempo) until the marked slurs in 310–311. Reinecke, Speidel, Diémer, continue with slurs. But Ganz marks *non legato*.

307i–ii. VI: A portamento is indicated by the fingering of all the editors except Brodsky.

310–313. Pno: Overholding (4/a/ii), with swift arpeggiation and perhaps with a shift of colour from *tre corde* to *una corda* to enhance the *cresc.*, would be effective (PT: 3/a).

313–324. Pno: See 310 above. In 324, Potter marks an arpeggio sign.

325–362. Pno: The arpeggiation of various chords would be appropriate (5/c/ii). In 326, 333–334 and 354–355 Potter marks arpeggio signs.

320f. VI: Some stay in 1st position others go to 5th position on vi.

321v–322i. VI: Editors suggest various shifts some using 4–4 for an expressive portamento on 321vi–vii (David, Singer, Auer, Halir, Rosé, Seybold), some avoiding portamento by staying in position until 322i (Alard, Hermann, Joachim, Kreisler).

364ii, 365i. VI: Alard, marks a harmonic in both bars, Hermann, Brodsky only in 365.

402–409. VI: See note to 81.

410–421. VI: The melody lies easily in 1st position, and most editors offer no fingering suggestions; but Alard, Brodsky, Rosé suggest a variety of expressive fingerings, and Singer marks it to be played entirely on the D-string.

428–435. VI: See note to 107–116. On this repetition of the theme, Czerny, in his 1825 piano duet arrangement, replaces the violin line with a four-bar trill, followed by a four and a half-bar trill on a³, beginning the first with the upper auxiliary and with a turn at the end of each trill.

433. Pno, VI: Czerny marks *ritardando* in his piano duet arrangement.

436. VI: Czerny gives a simple embellishment at the end of his long trill:



A violinist might have played something similar, for instance:



443f. VI: David added an effective fingering in his personal copy, remaining in 6th position and taking the a² in 444 as a harmonic with 2nd finger. Hermann and Singer also cross to the A-string, but in 5th position. Others descend to 3rd on v.

463ff. Pno, VI: See note to 141, 143, 155ii.

484. VI: See note to 163.

489i, 491i. VI: Alard, Hermann, Singer Brodsky, Halir mark a shift to 5th position on 489i; all the other

editors mark no change from 3rd position, leaving it likely that they assumed a harmonic e^3 with 4th finger

489. Pno: Speidel advises in a footnote: “These 4 bars involuntarily push back to the original tempo”.²⁰⁷

493i. VI: David, Singer, Brodsky, Seybold print an open E-string instead of Beethoven’s e^3 ! Joachim gives e^3 as a harmonic, but the o was removed by Moser in Joachim-revised.

514–517. Pno: All the chords marked *sf* might be arpeggiated swiftly to produce a fiery energy as well as to mitigate harshness (PT: 1/a/v).

518–533. Pno: Undoubtedly legato. Diémer marks slurs. Speidel marks *leggiero*. Ganz marks *non legato*. He also marks *una corda* and *senza Pedale* in 518 with *tre corde* in 530. At 518 Vogrich offers an alternative:



546iii–549ii. VI: Alard marks 0 on 546iii, o on 546iv and 4 on 549ii, evidently intending the harmonic on all the e^3 s. The use of the harmonic in this manner would probably have been a first choice for many violinists of Beethoven’s time. Some of the editors, particularly the older ones, who mark no alternative fingering on, or immediately before or after these notes (David, Joachim, Auer, Brodsky, Rosé, Kreisler) may have intended the same as Alard, although the younger ones, especially, are likely to have assumed the continuation of 1–4 for the octaves, as marked by Singer and Halir.

538–546. Pno: Beethoven may have intended staccato to continue. Speidel marks *sempre staccato*.

547. Pno, VI: Speidel/Singer mark *largamente*, with *a tempo* at 559.

547–570. Pno: Arpeggiation to produce energy and fire as well as to fill out the texture would be appropriate (5/c/ii). Ganz marks *espress*. Potter marks arpeggio signs in 547i, 548i and 549i.

559–570. VI: **AG** and most editions slur 559ii–viii (a few follow the 1st edition in slurring from i). In the following bars **AG** and most editions give slurs over i–viii. David, Brodsky, Halir, Rosé, Seybold mark longer slurs 4, 4, 2, 2 bars ending on 17li, Singer, Kreisler mark two 6-bar slurs.

571. VI, Pno: Czerny marks *rallent*. here in his arrangements for cello and piano and piano duet. Speidel marks *tranquillo*.

574–576. VI: All editors mark this with 2 in 574 and 2 in 576, evidently expecting a portamento shift. All mark or assume π except Auer.

575–581. Pno: All chords might be arpeggiated. Potter marks arpeggio signs in 579–581.

584iv–v, 588iv–v, 592iv–v. VI: All the editors mark 4–4 in this figure.

585ff. Pno: It is not clear what Beethoven expected here in terms of articulation. Legato seems probable but non-legato would also work. Reinecke marks *legato*.

594. VI: Singer, Auer take this bar entirely on the G string; this is also marked in Joachim-revised, but not in Joachim’s original edition. This fingering would surely have been an unlikely choice for a violinist in Beethoven’s Vienna.

Andante con Variazioni

Tempo

The editors show rare unanimity in their suggestions for the tempo of the theme. However, in the light of Beethoven’s own metronome marks for the comparable 2/4 Andante cantabile in the String Quartet op. 18 no. 5, also a set of variations, to which he gave $\text{♩} = 100$, it seems likely that the 19th-century metronome marks for the Andante in op. 47 are somewhat slower than he envisaged; perhaps closer to poco adagio. For the Poco adagio at the end of Variation 5 in the quartet he gave $\text{♩} = 88$. Overall, the range of note values in the quartet, which has two variations with a substantial number of 32nd-notes, is similar to that in the sonata, although in Variation 4 in the sonata there are sextuplet 32nds and a few fioriture in 64ths. Since Beethoven did not indicate a slower speed for Variation 4 in the sonata, it might suggest a somewhat slower overall tempo for the whole movement than in the quartet. On the other hand, in the context of a sonata “written in a very concertante style”,²⁰⁸ Beethoven may well have intended Variation 4 to have precisely the virtuoso character that is warned against by Speidel/Singer (see below). It is probable, however, that Beethoven expected each variation to have its own fundamental tempo, not significantly faster or slower than the theme, but adapted to its own note values and musical characteristics. The metronome marks suggested by Speidel/Singer show that this approach

207 “Diese 4 Takte drängen unwillkürlich nach dem ursprünglichen Tempo zurück”.

208 “scritta in un stilo molto concertante”

was not unfamiliar to musicians born around the time of Beethoven's death, and it would accord well with late-18th- and early-19th-century writings about tempo. What is curious about the metronome marks allotted by Speidel/Singer is that they recommend a faster tempo for Variation 4 than for the theme. Had Beethoven himself provided a metronome mark for the theme, it would most likely have been in the region of 96–100. The edition by Cipriani Potter, who knew Bridgetower, as well as Beethoven, gives 96 for this movement.

Var. 1 Var. 2 Var. 3 Var. 4

Haslinger ♪ = 88

Moscheles ♪ = 88

Czerny Vortrag ♪ = 88

Alard/Diémer ♪ = 88

Speidel/Singer ♪ = 84 - 96 92 88

Kreisler ♪ = c. 92–96 c. 100 c. 108 c. 92 c. 80

Czerny advised: "Everything that can create a singing, expressive, but not sluggish performance, must be used to render the beautiful theme appropriately. The successive trills in the second part are perfectly legato, crescendo, and are to be performed distinctly with the 3rd and 4th fingers (whereupon the thumb comes on the 2nd of the small notes). The first variation a little livelier, well-marked, and the triplets in both hands staccato. The 2nd Variation very light and *piano*, and following the violin in all its nuances. The 3rd Variation extremely legato and with serious expression, but animated, otherwise it would seem dragged. The 4th variation with the tenderest delicacy and the ornaments light and smooth at the tempo of the theme. Take care with the pedal everywhere, as it is essential."²⁰⁹

1. Pno: Speidel/Singer add *sostenuto e molto cantabile*, which corresponds with their slightly slower metronome mark.

1ff. Pno: Arpeggiation of all chords not marked staccato is a distinct possibility and stylish (5/c/ii).

²⁰⁹ "Alles, was ein gesangreicher, ausdrucksvoller, aber ja nicht schleppender Vortrag bewirken kann, muss angewendet werden, um das schöne Thema entsprechend auszuführen. Die Kettentriller im 2^{ten} Theile sind streng gebunden, *crescendo*, und mit dem 3^{ten} und 4^{ten} Finger, (worauf der Daumen auf die 2^{te} kleine Note kommt,) deutlich vorzutragen. Die erste *Variation* ein wenig belebter, wohl markirt, und die *Triolen* in beiden Händen *staccato*. Die 2^{te} *Variation* sehr leicht und *piano* abgestossen, und in allen Schattierungen der *Violine* folgend. Die 3^{te} *Variation* äussert [sic] *legato* und mit ernstem Ausdruck, aber belebt, da sie sonst gedehnt erschienen würde. Die 4^{te} *Variation* mit der zartesten Delikatesse und die Verzierungen leicht und gerundet, im Tempo des Thema. Das *Pedal* überall wohl beachtet, da es wesentlich ist."

Potter marks arpeggio signs on 4i, 8 rh ii, 12 rh i, 21ii, 31 rh i, 35 rh i, 54 rh i, again not to be taken as absolutely prescriptive but suggestive and perhaps to be used as a model for further application of arpeggiation. Slight arpeggiation for the portato in 2–3 is appropriate as recommended by Moscheles in his *Studies for the Piano Forte* op. 70, Bk 1 (1827), where he advises that double-notes and chords marked portato "should be struck very slightly in the Arpeggio manner, giving them the same length of time as a dot under a slur requires" (5/c/ii and see note 5–13 in the first movement above). Halir changes dots with slurs to tenuto lines with slurs perhaps to encourage notes as long as possible.

1, 2. Pno: The notation suggests a smooth connection between ii and iii; the portato begins only in 2 between the final note and the beginning of the next bar.

5ff, 13ff, 32ff, 51ff. Pno, VI: This passage comes four times. In 13 only is there a crescendo instruction and only at 8 and 34 is there a > , solely in Pno. Whether Beethoven simply overlooked discrepancies or whether he specifically wanted different treatments of the dynamics is indeterminable, but he will certainly not have wanted an identical treatment on each occasion. Taken literally, the score suggests a *sf* within *piano* in 6/33 and a diminuendo in 7/34; at 14 a *sf* within *forte* and a *forte* continuation to 16; at 52 a *sf* within *piano* and a *piano* continuation. In practice, performers will decide for themselves how they want to shape these phrases.

7, 15, 34, 53. Pno, VI: Speidel/Singer illustrate the trill as:



Reinecke/Hermann and Grützmacher also add a turned ending. In 7 Ganz explains in a footnote:



And in 15 Ganz explains:



They illustrate, however, a main note start, which contradicts Czerny's instructions in his *Pianoforte-Schule* (vol. 1, p. 131), where he states unequivocally that where a trill is preceded by a note at the same pitch it must begin with the upper note. This rule

seems to have remained constant from his practice in Beethoven's lifetime (but see below for circumstances in which his treatment of trills changed after the 1820s). Usually, Czerny did not trouble to notate an upper appoggiatura in such circumstances. He notates the expected turn consistently in all three arrangements, but provides no appoggiatura for the trill beginning in his arrangement for piano solo or for cello. In his piano duet arrangement, however, perhaps as a reflex action, he included an initial appoggiatura, but only in the secondo part at b. 53. And in the solo arrangement, a fingering, 4–3, demonstrates an upper-auxiliary beginning at b. 34 (see Table 1).

Elsewhere he probably regarded it as obvious because the preceding note was at the same pitch.

8–16, 27ff, 47ff. VI: All editors except Hermann continue on the A-string until 14i; some go to the E-string on 14ii others remain until 15iv; Alard remains until 16. Joachim, Singer, Auer, Brodsky, Halir, Kreisler go to 5th position in 12, returning to 3rd position with an expressive portamento on 13ii. David, Seybold take the passage in 4th position, returning to 3rd on 13ii. A harmonic is marked on 13i by Alard (with an extension from 3rd position) and Singer. Hermann starts the movement in 3rd position, but goes to 1st on 9ii and remains there, with 0 on 11iii, presumably until the trill (though he marks no fingering there). David, having gone to the E-string at 14ii, changes this in his personal copy to a rather elegant fingering, going to 5th position for 14ii, he then marks a harmonic on 14iii, presumably coming back to 4th position, and then, since he writes a slur

from 15i–iii, changing the finger on the e^2 from 1–2; these markings, which are given in the edited violin part of the present edition, are repeated at 33f. Each of the editors provide essentially the same fingering for all three appearances of this material. An imaginative violinist of Beethoven's time or the later 19th century may well have varied the fingering on repetition of the thematic material to provide contrasting expressive effects.

10f. Pno, VI: There is a discrepancy between the phrasing of the piano and violin parts in the sources: Pno has portato from the last 8th of 10 to the end of 11 here and also at 12f, while VI has a smooth slur from ii–iii in 10 and portato from i–iv in 11. The portato dot was added in AG and all editors except Alard, Brodsky added one here; Hermann also starts the portato slur on 10iii and Halir marks the portato with –. All these additional portato dots (between slur and note), however, imply separation between ii and iii, which is not indicated by the portato in Pno, which only begins with separation after the final 8th of 10. See note to 1, 2 above.

11iii–12i. VI: David, followed by Seybold gives three successive notes with the 2nd finger.

12, 31. VI: Auer marks ' at the end of the bar.

13ff. VI: See note to 5ff, 13ff, 32ff, 51ff.

15vi–16i. VI: Singer shifts 2–2 up the A-string, changing bow, but marking a connecting portamento line.

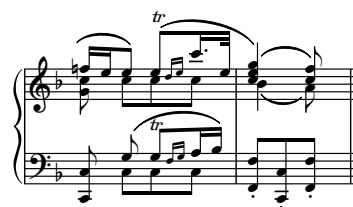
24–26, 43–45. Pno, VI: Czerny, in his piano duet arrangement, gives these passages more or less exactly as they appear in the 1st edition.

In his arrangement for piano solo, however, he gave fingerings, which demonstrate that he expected all

1st edition piano part, bb. 7ff



Czerny's solo arrangement, bb. 7ff



Solo arrangement b. 34



Czerny's duet arrangement, bb. 53ff

Primo



Secondo



TABLE 1

[illegible]

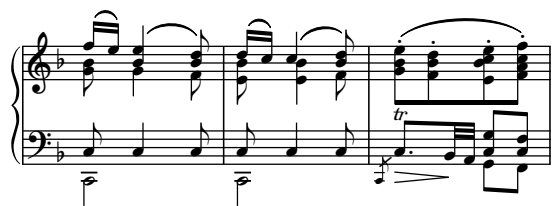
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a complex melody with many beamed sixteenth and thirty-second notes, and is marked with a forte *sf* dynamic. The bass staff provides a simple harmonic accompaniment. The second system continues the melody in the treble staff, which includes a trill (tr) and is marked with piano (*p*), forte (*sf*), and piano (*p*) dynamics. The bass staff continues with a steady accompaniment.

Var. 1

54–56, 68–69, 74–77. Pno: The octaves and chords (especially those marked *sf*) might be arpeggiated or played asynchronously with the bass, which would help energise while mitigating any hardness (5/c/ii; PT: 1/a and PT: 1/b). In 55 rh iii and 59 rh iii marked *sf*, Speidel remarks: “The accents at a) and b) can only apply to the right hand, as with other similar places”.²¹⁰ Curiously, Potter removed Beethoven’s trill signs on 54 rh iii and 55 rh iii and replaced them with >. He evidently saw this as a viable alternative.

54–56, 74f. In his solo arrangement Czerny did not notate turns to the trills, but they are present in his piano duet arrangement. He did not mark an upper-auxiliary start to the trills in 54–56 in any of his arrangements, but it is probable that they were envisaged. In 74f, in his piano duet arrangement, he marks both upper auxiliary and turn.

Secondo



The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble staff, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff features a continuous eighth-note accompaniment. The second system continues the melody, which includes a trill (tr) on the note G4. The bass staff continues with the same eighth-note pattern. The score is marked with a piano (p) dynamic and includes a fermata over the final note of the melody.

The editor plays:

A musical staff in treble clef with a key signature of one flat (B-flat). The notes are: G4 (fingering 1), A4 (fingering 3), G4 (fingering 1), A4 (fingering 3), Bb4 (fingering 3), A4 (fingering 2), and G4 (fingering 1). There are slurs under the first four notes and the last two notes.

57–62. Pno: Speidel marks *poco string*. In the second half of 57, with *poco rit.* at the end of 58 and *a tempo* at the beginning of 59. In 59, he also marks *con molto espressione*. He marks *poco rit.* at the end of 61 and *a tempo* at the end of 62.

210 "Die Accents bei a) u. b) können natürlicherweise, wie bei der Wiederholungsstelle, nur für die rechte Hand Geltung haben".

the beat) moving to the upper auxiliary and then back to the main note. Speidel gives the following realisation:



73–74. Pno, Vl: Speidel/Singer mark *allargando* in the second half of 73 with *a tempo* at the beginning of 74.

74f. Pno: See note to 54–56, 74f



74–75. Pno: Curiously, Potter removes the trill on rh iii and replaces it with *ten.*, again apparently a viable alternative. The chords on rh ii in 74 and 75 might be arpeggiated swiftly to give energy without hardness to the sound (PT: 1/a/vi)

76–78. Pno: Speidel marks *poco stringendo* in the second half of 76, *poco rit.* in the second half of 77, and *a tempo* at the beginning of 78. He also marks 78 with *con molto espressione*.

80. Pno, Vl: Speidel/Singer mark *poco riten.* in 80.

Var. 2

81ff. Pno: Given Beethoven's marking *leggermente* in Vl, which ordinarily indicates non legato, it is probable that he intended non legato or staccato in Pno. Reinecke, Diémer, Ganz, Rosé, Vogrich mark staccato in lh. Speidel marks *sempre staccato* in rh and lh.

83, 85. Pno, Vl: Speidel/Singer add instructions that are still reflected in modern performances. They mark *a*) at the beginning of the Variation and Φ in 85, suggesting in a footnote: "On the repeat begin hesitantly and gradually go back into tempo at Φ ."²¹¹

92f. David, in his personal copy of his own edition, marks an alternative bowing, perhaps intended for the repetition of this section.



100–102, 105–107. Czerny in his 1825 piano duet arrangement gives the following reading of 100–102:

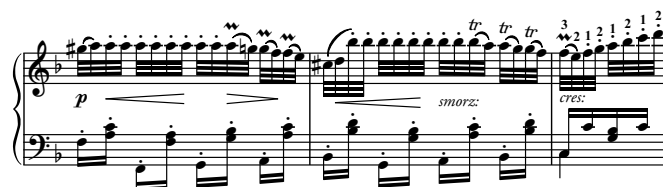


He thus replaces Beethoven's *cresc.* in 100 with *dim.*, indicates tempo relaxation, and in 101 presumably quite extreme holding back that allows the interpolation of a turn before the last four notes.

He had marked these bars similarly, but differently in his earlier piano solo arrangement:



In 105–107 Czerny suggests the following in his solo arrangement:



In his duet arrangement, he marked embellishments but no dynamic or tempo changes.



Such freedoms would not have been untypical at the time, and Czerny's versions here might well be taken by the violinist as a guide to ornamenting the repetition in this variation.

Similar tempo modification is included in the Speidel/Singer edition, with *allargando* in 100, *etwas zögernd* (somewhat holding back) in 101 and from 102i to the beginning of 103 *nach und nach*—in tempo (gradually in tempo).

Combined with Czerny's markings, this may suggest a tradition of tempo modification that goes back to Beethoven's own time and is still reflected in the earliest 20th-century recordings and many modern performances.

108xvi–109viii. David, Alard, Auer, Brodsky, Halir, Seybold mark the harmonic.

²¹¹ "Bei der Wiederholung etwas zögernd zu beginnen, und dann nach und nach in's Tempo bei Zeichen Φ ."

Var. 3

108ff. Pno: The mood of this variation and the general style of writing supports the use of arpeggiation as often as deemed necessary for expressive purposes (5/c/ii), certainly at important moments and to support legato and enhance phrasing. For the chords on 112i and 120i, one might consider playing the bottom note of lh with the beat with the other notes in lh and rh together and slightly afterwards (PT: 1/a/v). Potter marks 112i with an arpeggio sign. In 127, Speidel marks the rh octaves as portato articulation. Ganz marks *molto legato e con Pedale* at the beginning of the variation.

110–112. Pno, Vl: Speidel/Singer mark *etwas drängend* (somewhat forward-pressing) in 110 and *a tempo* in 112.

113–115, 132–134. Pno, Vl: Beethoven's *espressivo* may have elicited a variety of responses from the performers of his time. Czerny teaches that *espressivo* almost always implies some broadening of tempo (3/d/2). For a pianist it might also encourage some rhythmic flexibility and perhaps some breaking of the chords. For a violinist, in addition to rhythmic flexibility, it might encourage vibrato (on the *fp*) and perhaps portamento, especially with the *crescendo*. In 114/133, portamento is indicated by Alard (fingering 1–1), Auer, Brodsky (3–3 on the D-string). At 115/134 Speidel/Singer mark *smorz[ando]*, and from 115v–116i/134v–135i Singer marks a portamento line between bowstrokes and shifts to 2 on the A-string. Of course, since each section is repeated, it is probable that accomplished pianists and violinists of Beethoven's time would not have played these passages quite the same on each occurrence, the violinist perhaps changing fingering. In the edited violin part, alternative fingerings are given, and variants might be tried during the repeats.

120. Vl: Many editors suggest a portamento shift from i–ii returning to 1st position on iv; Alard, Hermann, Singer, Auer, Halir, Kreisler with a harmonic on ii, Rosé with a stopped 4th finger.

127–131. Pno, Vl: Speidel/Singer mark *allargando* in the second half of 127, followed by ' at the end of the bar, *a tempo* in 20, *etwas drängend* (somewhat forward-pressing) in 129, and *a tempo* in 131.

Var. 4

Speidel/Singer give a footnote: "The charm of the present variation is decisively diminished when, as we have so often seen it today, it is reduced to a cold piece

of virtuosity. Therefore, beware of too rapid a tempo and, despite the dazzling trills and fioriture, strive to be faithful to the spirit of Beethoven's work."²¹²

Curiously, they indicate a tempo slightly faster than that of the theme, although slower than the two preceding variations.

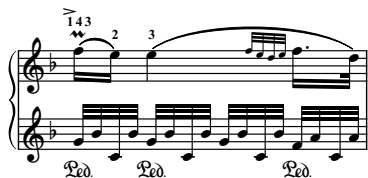
Beethoven's expectations for the execution of the numerous trills in this variation are impossible to determine. In the 20th century it became customary to execute all the trills from the main note and without turns, except where an alternative was marked. Clearly, however, Beethoven was not punctilious about marking the places where he might have expected an upper-note start or a turned ending. In 140, for instance, the turn is marked, but it is not given at the equivalent places in Vl in 148 and Pno in 167. Where the addition of a turn seems to have been envisaged as obvious, according to the conventions of Beethoven's time, it has been suggested editorially. Reference is also made to Czerny's arrangements, and trill beginnings have also been added editorially in contexts where Czerny supplied them. Possibilities in other cases are considered in the following notes.

135ff, 151ff. Pno: Beethoven's *dolce* (to which Speidel adds *e graziosamente* in 134) inspires the use of the moderator pedal if available (PT: 3/b) as well as expressive asynchrony and arpeggiation, and these two expressive devices might be used throughout the movement for example at 194–196, 203–206 rh and 219–232 (5/c/ii). The 32nd-note broken chords in lh undoubtedly legato and with overholding (4/a/ii). Speidel, Diémer marks slurs. Speidel also adds in lh to change the sustaining-pedal "with the changes of harmony".²¹³ Much of the rh figurations will have also been expected to be legato. Reinecke occasionally adds slurs. Speidel, Diémer mark many slurs throughout.

136–137, 163–164. rh: The trill sign at rh i should probably be interpreted as a *Schneller* (see note to 54ff). The turn in 136 and 229 should be left as late as possible and joined the following main note, perhaps as shown by Ganz in 136:

212 "Der Reiz vorstehender Variation wird entschieden geschmälert, wenn dieselbe, wie heut zu Tage so oft geschieht, zu einem kühlen Virtuosenstückchen herabgewürdigt wird. Man hüte sich deshalb vor einer zu raschen Temponahme und bestrebt sich trotz der blendenden Triller und Fiorituren dem Geist des Beethoven'schen Werkes gerecht zu werden."

213 "Ped bei Harmonieveränderung"



At 164, Ganz marks *espressivo*.

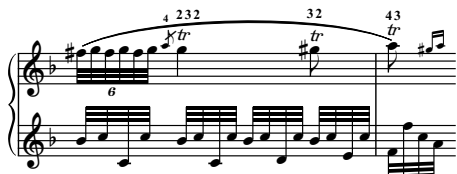
139f. Pno: The chain of trills should probably start on the upper-auxiliary note with no turned ending according to Czerny's rule (5/b/ii). But Reinecke's fingerings for the trills in 139 show upper note starts, though in 140 a main note start. The turned ending at the end of the chain is given by Beethoven. The question is whether he expected it on each trill, which is possible in an ascending chain (though Czerny says it should be marked if required). In 139 Czerny gives an upper auxiliary start both in his solo arrangement and his duet arrangement; in the latter he does not mark upper notes to the two following trills.

Duet arrangement:



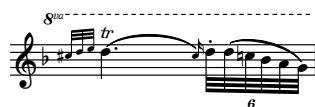
In the former the fingering indicates them:

Solo arrangement:



141. Pno: The trill ending here is given by Czerny.

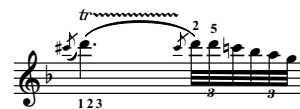
In his duet arrangement:



Somewhat differently in his solo arrangement:



Also by Reinecke:



Ganz uses dotted-line notation to align the grace-note with the bass, but omits the trill ending:

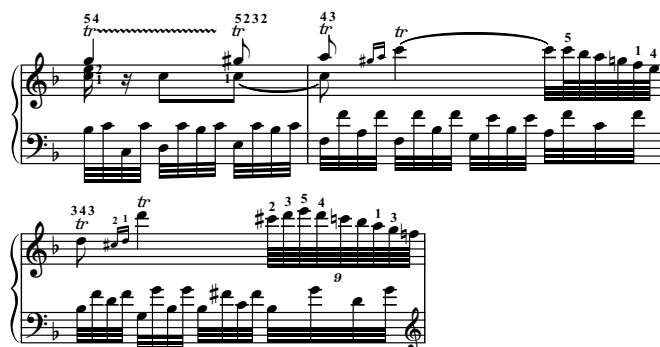


143iii. Vl: Singer suggests left-hand *pizz.* Followed on iv by V. On iv, David, Joachim (but not Joachim-revised), Halir, Rosé, Seybold, Kreisler mark π , the others V.

143iv-v. Vl: All shift 2-3.

144iv-v. Vl: All except Joachim, Kreisler shift back; those shifting 3-3 (David, Singer, Brodsky, Seybold), before going to 2nd position on 9iv, evidently expected a more prominent audible connection than the others, who shift 3-2.

147-149. Vl: Although Czerny does not add the upper auxiliary to the first trill in 147 in his duet arrangement, he had marked it in the identical figure in 139. In his piano solo arrangement, the fingerings indicate upper-auxiliary starts to all the trills except 149i, which is preceded by the note above, where the fingering explicitly indicates a main-note start.



In 148 Czerny supplies the turn, which Beethoven added in the parallel passage at 140, but omitted here. In 149 a similar ending to the turn was evidently expected as at 141. Czerny supplies it in modified form in his solo piano arrangement.

152f. Vl: The *dolce* may best be achieved by a fast, light bowstroke between the lower half and the point.

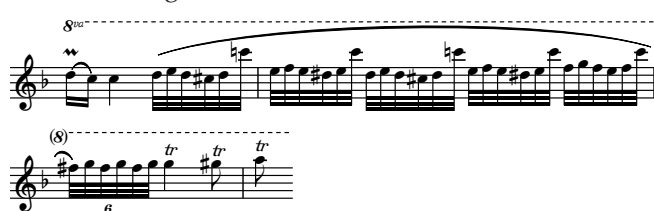
164. Vl: Singer adds *espressivo*.

164–167, 183–185. Pno, VI: Czerny, reflecting Beethoven's notation in bars 24–25 in the theme, supplies turns to all the trills except 165i/184i in his 1825 duet arrangement, but the 164–167 passage includes the accidentals on the first note of the turns only in 166, where he marks the same as in 185. Probably the accidentals were also intended in 164f as in 183f, but overlooked; on the other hand, it is likely that sometimes a semitone and sometimes a tone would have been used, according to the taste of the performer, where nothing was specified. The version in the 1823 solo arrangement at 145–148, where upper-auxiliary starts to all the trills are indicated by the fingering, is a substitute for Beethoven's fioriture in the violin part, which Czerny included in his duet arrangement, but altered here for the sake of variety and playability. Czerny's fingering in his 1823 solo piano arrangement shows upper-auxiliary starts on the trills at 164iv, 165i, 165iii, 166iii, 167i. The fingering for 165ii clearly indicates a main-note start, presumably because this trill is preceded by the note above (although this does not always preclude Czerny from specifying an upper-note start, for instance in bb. 74, and 146, where his fingering shows an upper-auxiliary start).

Solo arrangement, bb. 145–148:



Duet arrangement, bb. 145–148:



Solo arrangement, bb. 164–167:



Duet arrangement:



Solo arrangement, bb. 183–186:



Duet arrangement:



165i, 184i. Pno, VI: With the exception of this one, all the notes of this chain of trills in Czerny's piano duet arrangement, on both occurrences, are concluded with a turn. It's omission here seems musically persuasive, and may well be deliberate.

174. VI: In his 1823 piano solo arrangement Czerny, on the final 8th-note beat of the bar, adds an initial c#, replacing Beethoven's 32nd-note rest, and a grace-note:



175. VI: Czerny's piano solo arrangement gives a lower auxiliary start from the semitone below to the first trill. A start from a tone below or from the upper auxiliary would also be stylistically plausible, a main-note beginning probably less so.

Solo arrangement:



Duet arrangement:



Both Czerny's arrangements omit a turn to the second trill, but probably through oversight, since in the duet arrangement, a turn is included on all three trills when he gives the same figure in b. 156 (where the passage does not, however, occur in this form in Beethoven's original or Czerny's solo piano arrangement).

Duet arrangement, b. 156



Whether Beethoven would have envisaged a main-note start to the second and third trills is uncertain, but Czerny gives no indication of an upper auxiliary beginning in any of his arrangements.

179ii. VI: A harmonic is marked by Hermann, Auer.

181. VI: No ties or slurs appear in the sources. Perhaps the trill sign, extending to ii in the 1st edition, implied a tie. In Czerny's solo piano arrangement and his arrangement for cello and piano, a tie from i–ii is marked.

181i. VI: In his arrangement for piano duet, Czerny omits an upper auxiliary before the trill, but surely through oversight, since he supplies one here in the solo arrangement. An upper auxiliary start or, alternatively, one from below would both be stylistically plausible; a main-note start would probably have been less likely at that time.

181–189. VI: David's changes to bowing and dynamics in his personal copy are particularly interesting (see CHASE <http://mhm.hud.ac.uk/chase/view/pdf/298/1/#page>).

183–185. VI: Czerny adds the turns in his piano duet arrangement. The turn at 185iii, with $f\sharp^3$, is given in Czerny's arrangement for cello and piano and is also given by Singer. In Czerny's solo arrangement, when this material first appears in 164–167, he also gives fingerings that indicate upper-auxiliary beginnings to the trills except on 165ii (184ii), which is preceded by the note above. See note to 164–167.

188f. Pno, VI: Speidel/Singer mark *poco riten.* In 53 and *a tempo* at the half bar in 54.

190–191. Pno: Cipriani Potter adds *Sostenuto* in 190 and arpeggio markings for both chords:



While Speidel marks arpeggios on 190i and 191i:



These two examples strongly support the fact that terms such as *dolce*, *espressivo* and *sostenuto* were linked closely with the practice of piano arpeggiation.

193–195. VI: Czerny gives the following ornamented versions of the violin part in his piano solo arrangement:



and his duet arrangement:



While Beethoven may not have expected this kind of ornamentation from the violinist, Czerny's notation, resembling the notation used in singing treatises to indicate portamento, certainly suggests a portamento connection between the d^1 and $b\flat^1$ in 193 and from the g^1 to the g^2 in 195, which would be stylistically normal at Beethoven's time. A portamento from the open D-string in 193 would be very plausible.²¹⁴ Bridgetower, with his Esterháza and Viotti School connections, might well have executed a portamento of this kind; he might also have made a hint of portamento up the D-string with the first finger, before stopping the g^2 with the 3rd finger in 4th position, as suggested by Hermann and Auer, or even with the 2nd finger on g^2 .²¹⁵

194. Pno: Speidel marks both hands with portato.

196. VI: Czerny embellishes the fermatas. In his solo arrangement, he elaborates the first fermata, but in the duet arrangement, he omits the first fermata sign and makes a cadenza (Eingang) after the fermata with the trill.

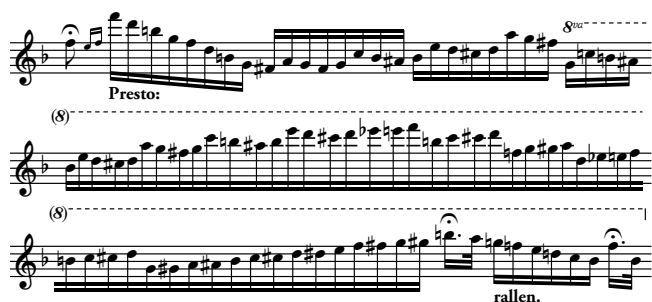
Solo arrangement:



214 See David: *Violinschule*, vol. 2, p. 33, where, illustrating rising intervals from an open string with a small note between them, he provides a footnote: "Put down the first finger behind the nut and draw it up to the small note / Bei diesen Stellen setze man den ersten Finger hinter den Sattel und ziehe ihn bis zur kleinen Note herauf".

215 For information on portamento in Haydn's circle see Clive Brown: "Haydn's Musical Legacy: Reception and Performing Practice," in: *Eisenstädter Haydn-Berichte*, vol. 12 (2020), pp. 239–274.

Duet arrangement:



Whether Beethoven envisaged an improvised cadenza for the violinist is indeterminable, but it seems very likely. It would seem a bold step for Czerny to notate one in Beethoven's lifetime if the composer had not envisaged it. Violinists' versions of the kinds of cadenza written by Czerny might be something like the following.

From the first fermata:



From the trilled fermata:



197, 200. VI: The upper-auxiliary beginning to the trill in 197 and the turn in 200 are given by Czerny in his piano solo and his duet arrangement. The upper auxiliary in 200 is specified only in the duet arrangement. In 197 a trill beginning from below would also have been a plausible option.

202i. VI: A harmonic is marked by Alard, Hermann, Singer, Auer, Brodsky, Halir.

202x–xii, 203x–xii. Pno, VI: These groups of three notes are slurred in Czerny's piano duet arrangement.

203xii. VI: A harmonic is marked by Alard, Singer, Auer, Halir; David and others in 3rd position probably considered it obvious.

203f. Pno, VI: The dotted figures were almost certainly expected to be assimilated to the triplet rhythm (1/c/iii).

205ff. Pno: Broken chords in lh and rh could be overheld (4/a/ii).

205–207. rh: The octaves might be gently arpeggiated and or played asynchronously with the bass which would produce a gentle expressivity (5/c/ii).

206. lh: Potter marks *legato*.

207i–208iv. VI: This phrase can easily be played in 1st position, which all apparently envisage, except Alard, Singer, who begin in 5th and shift 4–4 on the first two notes, and Auer, who begins in 3rd and shifts 2–2 on 73ii–iii.

213. VI: Alard marks 0, Halir 2; none of the others specify a fingering.

214ff. rh: The broken chords undoubtedly *legato* and overheld (4/a/ii). Reinecke, Speidel, Diémer mark slurs.

215f. VI: A shift with the 1st finger from 3rd to 5th position at the end of 215, followed by substitution of the 2nd finger on 216i descending to 1st finger on 216ii (as marked by Alard) would be an effective fingering, enabling a rapid expressive portamento to enhance the crescendo to *sf* and a gentle portamento descent from 216i–ii.

217i–ii. VI: All shift down the A-string 3–2 except Alard, who shifts 2–1.

218iv. VI: Czerny gives the upper auxiliary and turn in his 1823 piano arrangement, and a turn follows the trill in his duet arrangement. Hermann also adds the turn after the trill. In Czerny's duet arrangement he replaces the g^1 immediately preceding the trill with a^1 and marks no auxiliary to the trill. Whether his substitution of a^1 for g^1 indicates that he had discovered that the g^1 was a mistake in the Stichvorlage and 1st edition is unverifiable.

223. VI: In this *legato* context, and the absence of staccato marks, it seems unlikely that separate bows were envisaged. Only one of the 19th-century editors (Auer), however, added slurs over each group of three, although all added slurs in the previous bar. Several, including David, added staccato marks. Separate bows, portato, or *legato* over each group of three might possibly have been employed.

225. Pno, VI: Czerny, in his arrangements, gives an upper-auxiliary start to the trills.

227. Pno, VI: Speidel/Singer include a footnote: "One counts 6 8ths on the fermata in the violin part and 4 on that of the piano part, and makes the trill with-

out a turn.”²¹⁶ It seems very unlikely that Beethoven expected a trill without a turn; pianists and violinists of the time would certainly have played one. Czerny, in his piano arrangements, notated a turn after the second trilled note, in 1823 with $f \times^2$ and $d\sharp^2$, but in 1825 without accidentals. Reinecke also gives a turn with $f \times^2$ for the piano but Hermann does not provide a turn in the violin part.

231f. VI: It could be effective either to make ii–iii more expressive the first time or the second time with a portamento. A sensitive violinist would probably not have used the same portamento fingering twice.

234ix. VI: Halir gives a harmonic with 3.

Finale

Presto

Tempo

The only 6/8 Presto for which Beethoven gave a metronome mark is the final movement of the String Quartet op. 18 no. 3; he gave it $\text{♩} = 96$, which is on the verge of impossibility. It seems therefore that, although he could have marked the movement Prestissimo, Beethoven was essentially instructing performers to play the Presto as fast as possible. The earliest marking for the Presto in op. 47 comes very close to that speed; the others are a little slower.

Haslinger	$\text{♩} = 92$
Moscheles	$\text{♩} = 88$
Czerny Vortrag	$\text{♩} = 88$
Alard/Diémer	$\text{♩} = 176$
Speidel/Singer	$\text{♩} = 176$
Kreisler	$\text{♩} = c.88$

Czerny writes: “Very fast, just as brilliant and fiery as the first movement, but much more cheerful. All the 8ths staccato, where the opposite is not expressly specified. The middle melody with the following expression, piquant and humorous:



216 “Man zähle auf die Fermate der Violinstimme 6, auf die der Klavierstimme 4 Achtel und mache den Triller ohne Nachschlag.”

[Interestingly, however, Czerny does not mark these dynamics in his 1825 piano duet arrangement, in which he otherwise very freely changes Beethoven’s dynamics, or in his arrangement for cello and piano.] The later passage in 2/4 time at the same tempo as everything else, so that its quarter-note takes just as long as would a dotted quarter. The twice-recurring little Adagio at the end of the piece is not at all dragged, but as expressive as possible. The conclusion noisy and prestissimo.”²¹⁷

1–18. VI: The 19th-century editors have a range of strategies for the bowing. At 1–3ii, all but two of the 19th-century editors begin v and execute each half bar v v ; Hermann, Rosé begin v then hook each half bar v v v . It seems very likely that Beethoven had the *contre coup d’archet* in mind when he devised his theme. This kind of distinctly accented bowing, executed at the point of the bow, which is closely related to martelé, was certainly a characteristic of the French style that Beethoven would have experienced in the playing of Rodolphe Kreutzer a few years earlier, and, it is marked by the majority of the 19th-century editors. Bridgetower, strongly influenced by Viotti, would probably have used it, and it was surely current among younger Viennese violinists.

From 3iii to 5, David, Hermann, Halir, Rosé, Seybold use v v on the second half of each bar arriving v in 6, where they take iii, iv v v ; Joachim, Kreisler take separate bows on the second half of each bar, while Singer, Auer, Brodsky take separate bows in 3 but v v in 4, 5, arriving v in 6 and taking iii, iv v . Alard takes only 5ii–iii v v , apparently envisaging the 8ths from 6iii v v , therefore 7–10 beginning v ; this is consistent on each entry of the theme and suggests that he played the separate 8ths close to the point of the bow, while the others may have played more towards the upper middle of the bow. Singer marks *leggiero* at 6ii and M[itte] (middle of the bow), presumably envisaging something like Ferdinand David’s *hüpfender Strich* where the elasticity of the bow-stick comes into play, but without the hair leaving the string.

217 “Sehr schnell, eben so brillant und feurig wie der erste Satz, aber viel munt’rer. Alle Achteln *staccato*, wo nicht ausdrücklich das Gegentheil vorgezeichnet ist. Die Mittelmelodie mit folgendem Ausdruck, pickant und humoristisch: [Ex.] Die spät’re Stelle im 2/4 Takt im selben Tempo, wie alles, so dass da eine Viertelnote eben so lange daure, wie sonst eine Viertel mit Punkt. Das zweimal wiederkehrende kleine *Adagio* am Schlusse des Tonstücks durchaus nicht schleppend, aber so ausdrucksvoll wie möglich. Der Schluss lärmend und *Prestissimo*.”

1, 230. Pno: Very swift arpeggiation of this opening chord will give it requisite fire and energy as recommended by 19th-century musicians such as Samuel Wesley and Charles de Bériot (5/c/ii).

14ff, 62–77, 459–466, 493–496, 505–524. Pno: Presumably Beethoven expected legato for the sequence of continuous 8th-notes (4/a/ii). But the editors do not mark slurs and Speidel marks *leggierissimo* in 14 which suggests non legato. In 62 Ganz marks *leggero* and at 453 *non legato*.

22. Vl: Singer marks M[jitte].

31ii–iv. Vl: Alard, Brodsky mark a harmonic on ii with 4 on iii; Hermann, Halir 4–4 on ii, iii; others give 4–3–3 here.

36–51. Pno: Undoubtedly, the arpeggios would have been expected to be played legato with overholding (4/a/ii). Reinecke, Speidel, Vogrich marks slurs; Ganz marks *non legato* but marks slurs in 50–51. All chords in lh marked *sf* might be swiftly arpeggiated which would produce the requisite fire without hardness of sound (PT: 1/a/v).

60–62, 337–339. Pno, Vl: Speidel/Singer give *poco allargando* in 60/337 with *a tempo* at 62/339.

62–69. Vl: See Carl Czerny's instruction (above) for the dynamic treatment of this theme when it comes in the piano part at b. 78.

64–94, 188–212. lh: Any of the octaves might be swiftly arpeggiated (5/c/ii).

65. Vl: None of the editors mark a harmonic, but those who indicate no change from 3rd position, probably regarded it as obvious.

78–85. Pno: See Carl Czerny's instruction (above) for the dynamic treatment of this theme.

82, 83 etc. rh: The grace-note, as an acciaccatura (5/a/iii), played simultaneously with the main note and released quickly, is explained in Junghanss' *Pianoforte-Schule* (Vienna, c. 1820).

103–125. Pno: In this texture, occasional or even frequent asynchrony would be very appropriate (5/c/ii). In 122–125, legato was presumably intended. Reinecke, Speidel, Diémer marks slurs.

115. Vl: A harmonic is marked by Alard, Singer, Brodsky. Others who indicate no change from 3rd position probably regarded it as obvious, or at least a perfectly normal alternative to a stopped extension.

126ii. Pno, Vl: Speidel/Singer give a footnote: "Make a very short pause"²¹⁸

127–129, 135–137, 404–406, 412–414. Pno, Vl: In Cipriani

Potter's edition, tenuto lines have been added over the staccato marks. The same notation is used by Halir, while Auer simply changed the staccato marks to tenuto lines. This almost certainly reflects Beethoven's intention that the half-notes should be separated and given special weight, but not very short.

127–135. Pno, Vl: Contrary to Czerny's comment in *Von dem Vortrage*, Speidel/Singer add *poco tranquillo* at 127, *a tempo* at 134, *poco tranquillo* at 135.

127ff, 404ff, 489ff. Pno: According to Czerny in his *Pianoforte-Schule* op. 500 (1839), "all chords consisting of very short notes" should, unless expressly marked by the composer, be unarpeggiated. But this might not have precluded extremely swift arpeggiation, the type that Thalberg in *L'Art du chant* (1853) described as *presque plaqué*, or almost together. In 130–131, the portato articulation might signal slight arpeggiation but with the notes given "the same length of time as a dot under a slur requires" as recommended by Moscheles in his *Studies for the Piano Forte* op. 70, Bk 1 (1827). All other chords might be swiftly arpeggiated.

130f, 407f. Vl: A harmonic is marked by Alard; Auer marks one only on 111ii.

142f, 419f. Vl: A harmonic is marked by Alard, Singer, Auer, Brodsky. It was surely envisaged, at least as a possibility, by some of the others who mark nothing. Alard does not mark the harmonic at 419, probably through oversight, since he marks it at 407.

148f, 424f. Pno, Vl: Since the start is from below the trilled note, which indicates an upper auxiliary on the strong beats, in the sources at 148, it is evident that Beethoven would either have expected an upper-auxiliary start to the trills in Vl, or perhaps, in imitation of the piano, a lower-auxiliary beginning to the first of the violin's trills. The same was surely expected at 424f, where no trill beginnings are marked in the sources. Ganz aligns the grace-note with the bass using dotted line notation.

150–151. lh: Presumably legato as marked by Reinecke, Diémer, Vogrich.

151, 428. Vl, Pno: The turn to the trill is supplied by Czerny in his piano duet arrangement. Hermann, Singer, Halir also include it.

156–169. Vl: As at the beginning, different 19th-century editors took different approaches. Alard, David, Hermann, Brodsky, Halir, Rosé use hooked bowings to bring out all, or all but one of the *sfs* on π. Joachim, Singer, Auer, Kreisler use fewer hooked bowings and execute all or most *sfs* √, presumably *fouetté*.

218 "Eine ganz kurze Pause machen"

161–165. Vl: David, Brodsky, Halir, Seybold, who generally employ the $\vee \sqcap \vee \sqcap$ bowing, change here to $\sqcap \vee \vee$, presumably to allow greater bow length for the crescendo.

174–178, 451–454. Pno: Presumably legato as marked by Reinecke, Speidel, Halir, but Ganz marks *non legato*.

180–181, 214–217. Pno: The *sf* might be enhanced with slight asynchrony with rh after lh (5/c/ii; PT: 1/b).

182–185. Pno: if the Vl were to play short notes on the string, the Pno might adopt a similar articulation.

186–201. Pno: One might expect this to be generally legato. Reinecke marks slurs only in 192i–193 and 200i–201, Speidel 192iv–193 and 200iv–205. Potter marks a slur in 186i–vi, presumably to be continued. Diémer marks slurs from 186 onwards. In 182, Ganz marks *martellato*.

192, 200. Vl: Among the editors, only Hermann and Brodsky contrive to play the *sf* $\sqcap$ (by breaking the slur and taking $\vee$ for the following note); the others take the *sf* $\vee$, again surely *fouetté*.

207–213. Pno, Vl: Beethoven's inclusion within the slur of the notes repeated at the same pitch is so consistent in Vl and Pno that it is surely deliberate. By this notation he almost certainly wanted to signify the most connected type of portato, probably achieved on the piano by the substitution of one finger for another on the same key. A violinist might also have used a similar technique. This is described by Spohr as an imitation of vocal practice; after discussing vibrato (Tremolo) he writes: "By changing the finger on a note, a vocal effect is also imitated, namely the separation of two sounds, sung at the same pitch in one breath while pronouncing a new syllable."²¹⁹ None of the 19th-century editors marks a fingering of this kind, although it might easily be applied (as suggested by the fingering above the notes in the edited violin part of the present edition); all mark a change of bow between the notes at the same pitch.

253i–ii. Vl: David, Halir, Rosé, Seybold, Kreisler mark o–0; Brodsky o–4.

255–266. Pno: With as much overholding as possible (4/a/ii). Ganz marks *armonioso* and *una corda* with *tre corde* in 291.

267ii–283. Vl: Brodsky marks all the e²s 0. Joachim,

Singer, Auer, Seybold, Kreisler mark those in 271–275 and 280–283 with 0, Hermann marks them only in 271f, Halir just in 271, but presumably intend then to continue. David probably considered it too obvious to mark after 253 and probably, like Brodsky, expected all to be played on the open E-string.

291–292, 299–300. Pno: the octaves perhaps non legato to accord with Vl.

293–298, 301–312. Pno: Again, presumably legato (4/a/ii), but none of the editors mark it so.

321–322. lh: Presumably legato with overholding (4/a/ii) as marked by Reinecke, Speidel.

335f. Vl: An open E-string for the *sf* is already marked in the Stichvorlage, perhaps reflecting the performance with Bridgetower.

399–402. Pno: Presumably legato as marked by Reinecke, Speidel, Diémer

403. Pno, Vl: Speidel/Singer mark a *Luftpause* ' after ii.

407f. Vl: See note to 130f.

419f. Vl: See note to 142f.

424f. Pno, Vl: See note to 148f.

427. Pno, Vl: See note to 151.

427–428. lh: Presumably legato as marked by Reinecke, Vogrich.

428. See note to 151.

443f. Vl: Those who remain in 6th position (David, Alard, Brodsky, Seybold) may well have envisaged a harmonic with 2 on 444i. David marks this in blue crayon in his personal copy.

479–482. rh: Presumably legato as marked by Reinecke.

479. lh: Ganz marks *marc*.

491, 500. Pno, Vl: Czerny adds *ritard* in his piano duet arrangement. In 491, Singer adds *espressivo*.

492. Pno, Vl: Speidel/Singer mark a *Luftpause* at the end of the bar.

497. Vl: Singer marks *espressivo*.

500. Pno, Vl: Speidel/Singer mark a *Luftpause* at the end of the bar and *leggero* from the middle of the bar.

501. Vl: Singer marks M[jitte] (middle of the bow).

517–521. Vl: Alard marks a harmonic at 517i, after 3rd position from 215iv–516vi; whether he envisaged a stopped note from 517ii is unclear, but on 522ii he marks 4. David, Seybold both take 516 in 3rd position and may well have envisaged a harmonic, but in his personal copy David marks 3 on 516iv, obviously intending a stopped note on 517i.

521, 527, 531, 533. Vl: Alard marks o on all but 521, Seybold on all but 533; David, Hermann, Joachim give no guidance, but, remaining in 3rd position, may have regarded a harmonic as obvious. All the

²¹⁹ Spohr: *Violinschule*, p. 175. "Durch das Wechseln der Finger auf einem Ton wird ebenfalls etwas, dem Gesange angehörendes nachgeahmt, nämlich das, durch das Aussprechen einer neuen Sylbe bewirkte Trennen zweier, auf derselben Klangstufe befindlichen und in einem Athem gesungener Töne."

others clearly use a stopped note in either 4th or 5th position.

521. Pno: Presumably all the arpeggio figures legato with overholding (4/a/ii). Reinecke, Speidel mark slurs from 525 onwards. Diémer only in 525–526 and 529–530.

524. Pno, VI: The turns to the trills are supplied by Czerny in his piano duet arrangement.

525. VI: Singer instructs: “remain at the point of the bow”.²²⁰

535. VI: Alard marks a harmonic on i and open string on ii. The open string is also marked by Hermann, Auer, Brodsky, Joachim-revised, the three latter with 4 on 536i.

SONATA OPUS 96

Allegro moderato

Tempo

Beethoven gave no metronome marks for allegros with a slowing qualifying term. Allegros in 3/4 to which he gave metronome marks fall into two distinct categories. Some of those that are essentially scherzos have significantly faster metronome marks than those that are not; in the Third Symphony, for example, the first movement (*Allegro con brio*) is given ♩ = 60 and the third movement (*Allegro vivace*) ♩ = 116. For the first movement of the String Quartet op. 18 no. 1 (*Allegro con brio*) he gave ♩ = 54; the difference from the Symphony may be explained by the nature of the 16th-note passages. In the Sonata op. 96, apart from a few bars near the end of the movement, the fastest notes are triplet 8ths, which may imply that the moderato qualifier was intended to prevent a tempo even faster than that of the Third Symphony first movement. In the light of Beethoven's practice, it seems possible that Moscheles' suggestion is closest to Beethoven's expectation, although the lyrical character of the movement may lend support to the Haslinger marking, which, however, is very significantly faster than the conventional 20th-century tempo for this movement. In any case, there is no reason to think that Beethoven envisaged a rigid adherence to the opening tempo.

Haslinger	♩ = 138
Moscheles	♩ = 160
Czerny Vortrag	♩ = 132
Alard/Diémer	♩ = 120

²²⁰ “an der Spitze bleiben”

Speidel/Singer	♩ = 126
Kreisler/Rupp	♩ = 120–126

The general adoption of a very broad tempo by 20th-century performers is indicated by Kreisler's 1935 recording, Adolf Busch and Rudolf Serkin at c. 112, and Rostal's suggested ♩ = 112–126.

Both Moscheles and Czerny may have had the opportunity to hear an early performance of the sonata, but whether Czerny's comment on it in 1846 reflects his own musical instinct or a genuine tradition of performance is impossible to know. It seems, however, at odds with Beethoven's tempo conventions. This is perhaps another instance of his statement that “even the spiritual conception has acquired a different validity through the changed taste of the times.”²²¹

He stated: “This piece, written in a calmly noble, melodious, but also humorous character, must be performed with delicacy and feeling in a most moderate tempo (almost *Tempo di Menuetto*), since it ought not to be played brilliantly or with any attempt at bravura. The middle melodies with grace and delicacy, the passages in thirds, clearly and legato.”²²²

0, 1, 2, 6, 7 etc. Pno, VI: The execution of the trill, which performs such an important role in the thematic material of this movement, has given rise to much speculation. In this case, Beethoven does not specify how the trills should begin, or how they should end. The most important matters to consider are his notation of trills in general and his expectations for the understanding of his notation by contemporaries. Since a turned ending was overwhelmingly understood to constitute a normal element of the trill in the circumstances in which it occurs in this sonata, Beethoven, if he positively required a trill without turn, would surely have needed to indicate this somehow; one possibility would, of course, have been a verbal instruction, for instance ‘ohne Nachschlag’, another would have been to use the wavy line trill notation instead of *tr.*, which for Clementi, Czerny and others indicated a trill without turned ending; the wavy line, though, could easily have conveyed other meanings during the first decades of the century. Without any such indication, Beethoven must

²²¹ Czerny: *Die Kunst des Vortrags*, p. 34.

²²² “Dieser in einem ruhig edlen, melodiosen, aber auch humoristischen *Character* geschriebene Tonsatz muss mit Zartheit und Gefühl in einem gemässigten Tempo (beinahe *Tempo di Menuetto*) vorgetragen werden, da er weder brillant, noch mit irgend einem Aufwand von Bravour gespielt werden darf. Die Mittelmelodien mit Anmuth und Delikatesse, die Terzenpassagen deutlich und *legato*.”

have known that *tr*, whether followed by a notated turn or not, would signify a turned ending to the performer.

The two earliest editions, David's and Alard's, as well as the much later ones by Joachim, Brodsky, Halir, Seybold, and Kreisler, give no guidance about the performance of the trill. Alard, though he did not mark it, almost certainly took a turned trill for granted, since in his *École de violon* he instructed: "The trill should always have an ending, it is not complete without it."²²³ And in the alternate cello version by Auguste Franchomme that accompanied Alard's edition, the turn is marked in the first bar. David, too, undoubtedly assumed it; in his *Violinschule* he states: "As a rule, one begins the trill on the lower note and makes a turn."²²⁴ Only in chains of trills does he admit the omission of the turn. David's Leipzig colleagues, Reinecke/Hermann and Grützmacher, add a turn after the trill throughout the first movement of op. 96. They probably felt the need to do so because by the time their editions appeared in the 1890s the propriety of a turn, where Beethoven had not specifically marked it, was already becoming an issue. It is quite possible that an early-19th-century tradition of trill performance was passed on to these Leipzig musicians not only through Ferdinand David's teacher, Spohr, but also through Ignaz Moscheles (their colleague at the Leipzig Conservatorium between 1846 and 1870). Grützmacher, in a letter of 24 December 1876 to Dr. Max Abraham of Peters Edition, about his edition of Mendelssohn's cello sonatas, wrote that he had derived information about performing practices from Moscheles, David, and Julius Rietz.²²⁵

The growing reverence for Beethoven's text, as opposed to the messages that had until then been read between its lines, caused later 19th- and 20th-century musicians to regard his notation as, in many respects, much more exact than it actually was: it was probably thought that, since, especially in earlier works, he frequently marked a turn after a trill, the fact that he did not do so here was a positive injunction not to play one. In 1931 the pianist Ernst Denhof wrote: "As is well known, the principal subject in

the first movement of this work begins on the third beat with a short trill, for which Beethoven marked no final turn. As, however, he generally wrote very exactly, especially in his later works, to which this sonata belongs, it is evident that he did not want a final turn. Both ways, with and without final turn, have their advocates, and as the passage is repeated 27 times, it is necessary that both players be agreed upon the point beforehand. In my experience the majority of professionals play it without – as I did myself."²²⁶

Already, in 1887, Speidel/Singer had added a footnote to the first trill: "all the trills in this movement are to be executed without a turn."²²⁷ In 1917, Auer gave a footnote showing this realisation of the trill from the main note and without turn:



Another of Joachim's pupils, Ossip Schnirlin also instructed in 1925 that the trill should be without turn (ohne Nachschlag).²²⁸ Max Rostal in 1981 still asserted that such ornaments should be used only where expressly prescribed by the composer, but acknowledged that Adolf Busch and Rudolf Serkin had added a turn in their 1950 recording.²²⁹

Joachim, the acclaimed master of Beethoven performance in the second half of the 19th century, left the trill sign without explanation in his 1901 edition. This is the case also in Joachim-revised. In a much later reprint however (of which I [CB] received a new copy as a school prize in 1965), there is a footnote, 'siehe Vorwort', in the piano score, referring to a Forword (Vorwort) which appears never to have been printed, probably referring to the execution of the trill.

Reports of Joachim's practice are contradictory, suggesting that he sometimes played the trill with a turn and sometimes without. Jelly d'Aranyi, writing in 1927 stated: "I have played it with several pianists who have often played it with my great uncle, Joachim – half of them say he ended the trill, the others say he did not, so he obviously played it both ways."²³⁰ But a preference for the turn is sug-

223 *École du violon Méthode complète et progressive à l'usage du Conservatoire* (Paris, 1844), p. 30. "La Cadence doit toujours être terminée, elle ne sera pas complète sans cela."

224 David: *Violinschule*, vol. 2, p. 42. "In der Regel fangt man den Triller mit dem unteren Tone an und macht einen Nachschlag."

225 Quoted in Bennett Wadsworth: 'Precisely marked in the tradition of the composer', p. 122.

226 *The Scotsman*, June 27, 1931, p. 18.

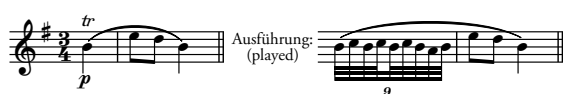
227 "Sämtliche Triller in diesem Satz sind ohne Nachschlag auszuführen."

228 Ossip Schnirlin: *Der neue Weg zur Beherrschung der gesamten Violinliteratur* (Mainz/Leipzig: Schott, 1925), vol. 3, p. 42.

229 Rostal: *Beethoven*, p. 169.

230 Jelly d'Aranyi, in: *Music and Letters*, 8 (1927), p. 191.

gested by a number of sources. Joachim was one of the initiators of Adolf Beyschlag's *Die Ornamentik der Musik*, in which Beyschlag, in his discussion of Beethoven's trills, gives this op. 96 trill, as Fig. 69, with a turn, and writes: "In our opinion, all the trills from Figs. 62 to 70 and many others require a turn, although B. did not notate it."²³¹ The strongest evidence for Joachim's practice, however, is his 1905 *Violinschule*, where a footnote in the section on ornaments refers to "the much-disputed theme of the Beethoven G major Sonata for piano and violin" followed by the explanation that the trill must have "a proper turn if the theme is not to forfeit its natural charm," and a music example:²³²



The matter of the trill beginning is equally unclear. By the late 19th century, following the instructions for a main-note start in the treatises of Hummel (1828), Spohr (1833), and Czerny (1839), there was no apparent doubt that it began on the main note, despite the vast majority of earlier 19th-century sources that specified an upper-auxiliary start as standard in such circumstances. In view of the overwhelming predominance of upper-auxiliary beginnings to trills specified in Carl Czerny's arrangements of Beethoven's 'Kreutzer' Sonata, made during the composer's lifetime, his earlier practice (as Beethoven's pupil) is quite clearly at odds with his later teaching. It is extremely likely that Beethoven expected the trills to start from the upper auxiliary, in the manner described by Leopold Mozart, when, after giving examples where the trill begins with a long appoggiatura, he wrote: "If, however, a passage begins with a trill, the appoggiatura will hardly be heard, and it is in such cases nothing more than a strong initiation of the trill."²³³

231 Adolf Beyschlag: *Die Ornamentik der Musik* (Leipzig, 1907), 2nd ed., 1908, p. 219 (Fig. 69 on p. 218). "Unserer Ansicht nach verlangen alle Triller von Fig. 62 bis 70 und viele andere einen Nachschlag, obschon B. denselben nicht ausnotiert hat." For further contextualisation of Joachim's attitude see Gebauer: *Der Klassikervortrag*, pp. 379ff.

232 Joachim and Moser: *Violinschule*, vol. 1, p. 164. "das vielumstrittene Thema der Beethovenschen G dur-Sonate für Klavier und Violine Op. 96" – "einen regelrechten Nachschlag, wenn das Thema seine natürliche Anmuth nicht einbüßen soll".

233 Leopold Mozart: *Versuch einer gründlichen Violinschule* (Augsburg, 1756), S. 223 "Wenn aber eine Passage mit einem Triller anfangt, so wird der Vorschlag kaum gehört, und er ist in solchem Falle nichts denn ein starker Anstoß des Trillers."



It may also be significant that the violin part of the op. 96 sonata was intended for performance by Pierre Rode, whose own compositions and the Paris Conservatoire *Méthode de violon*, of which he was a co-author, make it clear that such trills begin with the upper auxiliary and have a turned ending.

The weight of evidence, therefore, indicates that Beethoven expected his *tr* to represent a trill beginning with a very short upper auxiliary and a turned ending. Some of his contemporaries may have been inclined to begin the trill from the upper auxiliary and some from the main note, but it seems highly unlikely that any would even have considered ending it without a turn.

Spohr's advice for the early beginning of a trill in Rode's 7th Violin Concerto is probably also relevant here; it is very probable that early-19th-century violinists and pianists would have had no compunction about beginning the trill slightly early in order to achieve a couple more alternations. (For this and a general discussion of the notation and execution of trills in Beethoven's music see 5/b/ii.) See also the note to b. 140f

0. VI: Few editors mark a bow direction for the opening trill, perhaps assuming π , which is only marked by Seybold. Brodsky and Singer, however, mark $\vee$.
2. VI: Most editors mark π here, but they break Beethoven's slur from 4i to 6iii, perhaps imagining a slower tempo than seems likely to have been Beethoven's intention. The long slur, however, is perfectly feasible at a moderately fast speed in a *piano* dynamic.
2. Pno: In a footnote Ganz shows "Various readings of the trill used by the author":



- 2f. Pno: Throughout this movement all chords, particularly but not exclusively those of harmonic importance or on main beats, might be arpeggiated perhaps with variation of speeds so that, for example, half-note chords are slower than quarter-note chords (5/c/ii).

- 10ff. Pno, VI: Beethoven would almost certainly have expected some inequality of rhythm in such a pas-

sage of continuous 8th-notes. Speidel/Singer provide the interesting instruction *molto tranquillo ed equale*. This indicates that they did not expect equality of rhythm as a matter of course (2/b). In the Pno, overholding would have been expected and normal (4/a/ii).

17v. VI: Alard, Singer mark a harmonic; it is implied in David, Hermann, Seybold, who move to 1 on 17iv (Singer evidently expected a slide from 4 on 17iv). Joachim and other editors move to 4th position on 17iv.

20, 21, 23, 24, 28. VI: David marks slurred staccato on the repeated 8ths, but this was removed in David-revised. It would, however, have been a very typical bowing in Beethoven's time and quite likely used by Rode. Slurred staccato could be delivered with various degrees of separation, from an essentially portato articulation to a *martelé* style staccato.

20ff. Pno, VI: The slurred duplet 8th-notes would surely have been nuanced with the first note longer and stronger than the second, a practice explained by L. Mozart and Quantz and still to be heard in the early 20th century as evidenced in recordings (2/a).

24ii–iii. VI: Alard, Singer mark a harmonic on ii (Singer with 2) and 1 on iii.

41–46, 180–185. VI: Singer, Auer marked slurred staccato for the 2nd and 3rd notes of each triplet.

41–54, 180–193. Pno, VI: It is unclear whether Beethoven expected a more or less 3:1 dotted rhythm, an over-dotted rhythm against the triplets, or simply used this notation to indicate a 2:1 ratio. Since he never used modern triplet notation for these kinds of unequal patterns, his rhythmic expectations can only be determined from the context. Here it seems very likely that he intended triplet rhythms. In any case, he will surely not have expected metrically strict performance. The third movement of the Piano Trio op. 97, where both dotted 8th–16th and 8th–8th could both be read as synonymous with 2:1, presents similar problems (see 2/c /iii).

46. Pno: A swift arpeggiation of the chord marked *sf* would enhance the accent while mitigating harshness (PT: 1/a/v).

48. Pno: In the autograph, Beethoven also wrote the rh part below the stave in pencil and added the instruction *dimin.*; this does not appear in the editions. It would, in any case be a natural dynamic shaping for this phrase, which would have been instinctively applied by any sensitive musician.

49iii. VI: Singer, Seybold mark a harmonic.

49–53, 188–192. VI: A variety of different bowing strategies are suggested. Alard, using a typically French approach, begins $\vee$ (though at 49 he forgets to mark it) and takes everything with alternate bows. This is also given by Joachim, Singer, Kreisler. David, Brodsky, Halir, Rosé, Seybold hook all the dotted figures beginning π . The others use a mixture. Singer specifies Fr[osch] in 50, Sp[itze] in 51.

49–54iii. rh: Although no slurring is marked from 49–53, it seems most likely that Beethoven expected legato. The addition of a slur on 54i–iii in the Vienna first edition may suggest a correction in a lost copied source, but the motivation for adding a slur only in 54 is unclear, unless it was only at this point that Beethoven wanted overheld legato (but such a level of detail seems rather unlikely, and there is no slur at the equivalent place in 193). In any case, the musical context seems to demand overheld legato despite the absence of slurs. Beethoven's use of slurs on the runs in 33, 35, and 37–40 argues against his use of slurring to indicate overheld legato (Milchmeyer's *gebundenes Spiel*) as distinct from neither slurs nor staccato for normal legato (4/a/ii). Speidel adds slurs, but many other editors, including Reinecke and Joachim retain the text of **AG**, which adds no slurs here.

54iii. VI: Alard, Seybold mark a harmonic; it is implied in David.

55–57. VI: It is unlikely that Beethoven expected a sharp staccato separation here rather than a distinct phrasing. David, Rosé hook in the separate 8ths, clearly in the upper part of the bow, all the others except Halir, Seybold (whose bowing brings them to a down bow in 55) take the slurred pairs with $\vee$. Singer specifies Sp[itze].

63, 202. rh: The trill probably with a main-note start.

58ix. VI: David, Singer, Brodsky, Halir, Seybold, Kreisler mark a harmonic.

58. Pno: Speidel marks all chords with portato articulation.

59. Pno: Halir marks *dolce*.

67iii. VI: A shift up the G-string to a harmonic is given by Alard, Singer (with 3), Auer (with 3); Brodsky marks the harmonic but also takes the previous note in 3rd position.

68–70, 207–209. Pno: Beethoven's notation for the trills (with quarter-notes) is unusual. Reinecke's fingering (with main note start) shows that he did not consider the trill to be continuous giving 1–3–2 for each note in rh.

71, 210. Pno, VI: Speidel/Singer mark ' at the end of the bar.

72. Pno: If the decision is made to observe *dolce* (present when this material returns at 211), then the use of a moderator if available would be appropriate (PT: 3/b), as would the use of noticeable arpeggiation and asynchrony (5/c/ii).

72i. VI: Kreisler marks a harmonic. A fingering of this kind would be typical of David and probably of many early-19th-century violinists, but David does not mark it here, evidently regarding it as obvious, since he makes no change from 3rd position.

75, 84–86. Pno: The portato articulation inspires slight arpeggiation, but with the notes given “the same length of time as a dot under a slur requires” as recommended by Moscheles in his *Studies for the Piano Forte* op. 70, Bk 1 (1827).

84ff, 188ff, 223ff. Pno: The triplet figurations should surely be legato as marked by Speidel, Diémer. In 84, Ganz marks *espressivo* in rh.

89i, 90i, 91i, 91iii, 92iii, 93iii. VI: Rosé marks these notes <>, probably envisaging a soft vibrato accent.

91iii–95i, 230iii–234i. VI: It is perfectly feasible to play this passage in a single bowstroke, especially at tempos suggested by the earliest metronome marks and Beethoven's own tempo preferences. Brodsky is the oldest of the 19th-century editors to suggest a bow change, probably reflecting the growing tendency to take this movement more slowly than Beethoven and his contemporaries envisaged.

91iii–95i. VI: Although none of the 19th-century editors suggest it, it would not be inconceivable that a violinist of Beethoven's time might have played this passage in 1st position with an open A-string.

98–115. Pno: In this texture, much expression can be created through asynchrony of important melody notes (octaves) in rh, played slightly after the lh (5/c/ii).

108. Pno: Ganz marks *smorz.*

109ii. VI: Singer marks *espress.*

109ii–114i. VI: Most accomplished violinists of Beethoven's time would have created the tone colour with the bow, probably with little if any vibrato. It could be equally effective to use a long, fast, light bowstroke between the first and third quarters of the bow, or a shorter, slower, more intense stroke, focused on the middle of the bow.

115–120. VI: David, Alard, Joachim, Brodsky, Halir, Seybold remain in 1st position almost certainly envisaging an open E-string on 119iii and in 120 (Brod-

sky specifically marks it); others shift to 2 in 120 after 0 on 119iii; Singer goes to 5th position on the A-string at 119ii and back to 3rd on 119iii; Rosé moves to 4th position on 117ii.

116. Pno: To Beethoven's *sempre p*, Ganz adds *e legato*.

123ii, iii, 124. VI: Harmonics are marked by Alard, Hermann, Joachim, Singer, Auer, Kreisler. Auer specifies the harmonic also in 124, and the others, who mark nothing there, evidently intended it. Kreisler marks 1 in 124. Halir, Brodsky mark a harmonic only in 123ii, followed by 1. David almost certainly expected harmonics.

127ii. VI: The harmonic is marked here by Alard, Singer, Brodsky, Halir, Seybold, Kreisler. David, Hermann, Joachim probably took it for granted.

139. Pno: Ganz explains “The editor plays the right hand under the left”:



139f. Pno, VI: Beethoven surely expected a turn at the end of these trills. C. Ph. E. Bach specifically stated: “A trill without following notes [...] always has a turned ending.”²³⁴ Grützmacher and Reinecke/Hermann mark the turn on the trill here. Joachim evidently used it, as an anecdote recorded by Ernst Denhof demonstrates. Following on from the extract quoted above (note to 0, 1, 2 etc.) Denhof states that Joachim agreed to play all the trills without turn at a concert they gave together in 1904, but he adds that in their rehearsal, “at the end of the development before the re-entrance of the theme where the trill occurs four times, without the notes e, d, b, which follow in other instances, Dr Joachim interrupted, and after a moment's thought, remarked, ‘I almost think a final turn should be made at this place!’”²³⁵

159f. VI: David marks slurred staccato, removed in David-revised.

196vii–197ix. VI: Singer marks *espressivo*. Hermann, Singer mark the passage on the D-string, with a harmonic on 197vi.

196. Pno: Staccato is marked by Speidel, Diémer, Halir.

260–261. Pno: Surely legato, as marked with slurs by Reinecke, Speidel, Diémer, Halir, Vogrich.

234 Carl Philipp Emanuel Bach: *Versuch über die wahre Art das Clavier zu spielen*, 3rd edn. (Leipzig, 1787), vol. I, p. 54. “Ein Triller ohne folgende Noten [...] hat allezeit einen Nachschlag.” This final sentence to §. 13 was an addition in the 1787 3rd edition.

235 *The Scotsman*, June 27, 1931, p. 18.

262, 265. Pno: A trill from the upper auxiliary is indicated by Ganz in 262 rh and 265 lh.

267. Pno, Vl: Reinecke/Hermann give the grace-note, suggested editorially in the present edition, at the end of the long trill.

Adagio espressivo

Tempo

Beethoven's treatment of Adagios in 2/4 is considered in the introduction to the Adagio molto espressivo of op. 30 no. 1 above. Despite the similar tempo term and the employment of similar note values (although the op. 96 adagio has a few more fioriture of notes faster than 32nds), most editors give very different metronome marks for those two movements. Moscheles, however, is consistent and plausible, giving the same marking here as in op. 30 no. 1, where his marking was slower than all the others except Alard; here he is fastest. The great distance between the Haslinger/Czerny *Vortrag* numbers in these two movements cannot be explained by anything in the notation, which suggests that one or both of these markings failed to represent Beethoven's envisaged tempo. For ease of reference, the numbers for op. 30 no. 1 are given in a second column.

	op. 96	op. 30/1
Haslinger	♩ = 56	♩ = 76
Moscheles	♩ = 63	♩ = 63
Czerny Vortrag	♩ = 58	♩ = 72
Alard/Diémer	♩ = 76	♩ = 58
Speidel/Singer	♩ = 40	♩ = 69
Kreisler	♩ = c. 56	♩ = c. 72

Czerny writes tersely: "Calm, serious, and with all expression that agrees with this character. The scherzo follows directly."²³⁶

Moscheles' tempo seems very plausible, but at whatever basic tempo is selected, a considerable degree of freedom, though always centred around the basic tempo, was probably envisaged.

1ff. Pno: In a slow movement of this character noticeable arpeggiation (with varying speeds) and asynchrony would have been expected and normal (5/c/ii). Speidel adds *cantabile*. He also changes the slurring in the middle voice, adding shorter phrasing slurs with a note: "The 16th-note accompaniment in the right hand pp".²³⁷ Ganz adds *Con Pedale*.

2, 17, 18, 39. Pno: Beethoven's < > invites linger-

ing and perhaps noticeable arpeggiation at the apex (3/b/v). Most editors place the apex on or near to the second 8th-note (although Beethoven's autograph clearly locates it on the 3rd 8th-note). Halir changes this so that the hairpin extends across 1 and 2 with the apex on 2i.

7–8, 44. Pno: Beethoven's < > invites an increase of momentum towards and lingering at the apex (perhaps noticeable arpeggiation at the apex), with a return to tempo afterwards (3/b/v).

9, 38. Vl: Beethoven used the terms *sotto voce* and *mezza voce* very rarely. His treatment of them in the *Allegretto ma non troppo* in his String Quartet op. 95, however, provides a valuable clue to their implications at this period of his life. At the beginning of the *Allegretto* the cello, playing alone is marked *mezza voce*, but when the other instruments come in, in bar 5, the 1st violin which has the melody, is marked *mezza voce*, while the other three are marked *p*, implying that *mezza voce* implies a dynamic level somewhat more than *p*. At bar 112, where the opening material returns, the cello solo is marked *sotto voce*, following immediately from a *pp* dynamic, and when the other instruments enter, they are all marked *dolce*. Perhaps these terms also imply a special quality of tone, *sotto voce*, more veiled than *mezza voce*, but still with rather more carrying power than *pp*.

9–11. Vl: Only Alard retains Beethoven's slurring, but gives no guidance as to its execution. All the other editors divide it. None suggest the very plausible treatment of the repeated notes under a slur, which would be to keep the bow moving steadily while changing the finger. This practice is described by Spohr as an imitation of vocal practice; after discussing vibrato (Tremolo) he writes: "By changing the fingers on a note a vocal effect is also imitated, namely the separation of two sounds, sung at the same pitch in one breath while pronouncing a new syllable."²³⁸ This was surely used also by Rode and other contemporaneous violinists, and may well have been in Beethoven's mind when he slurred these repeated notes together. A fingering of this kind is suggested in the edited violin part of the present edition.

238 Spohr: *Violinschule*, p. 175. "Durch das Wechseln der Finger auf einem Ton wird ebenfalls etwas, dem Gesange angehörendes nachgeahmt, nämlich das, durch das Aussprechen einer neuen Sylbe bewirkte Trennen zweier, auf derselben Klangstufe befindlichen und in einem Athem gesungener Töne".

236 "Ruhig, ernst, und mit allem Ausdruck, der mit diesem *Character* übereinstimmt. Das Scherzo folgt zusammenhängend."

237 "Die Sechzehntelbegleitung der rechten Hand pp".

11vi–18. VI: The significance of Beethoven's *espressivo* instruction is thought-provoking. All begin in 3rd position and none of the editors except Rosé suggest any unnecessary position changes until 16, where all shift back to 1 for the c^2 and stay in 2nd position until shifting back to 3rd on either 18ii or iii, the latter, marked by David, Hermann, Joachim, Auer, Halir, Rosé, Seybold, suggesting a delicate portamento connection. Except for Rosé, therefore, portamento was not an obvious response to expressiveness in this passage. According to Marion Ranken, Joachim's typical approach to *espressivo* in Beethoven involved "an intense and pure tone, which can be produced without any vibrato whatever"; this was achieved by the use of a slow-moving bow (usually in the middle) and was used in all dynamics from *pp* to *ff*. She added that "Joachim very generally used this sort of tone in deep and intense passages, such as those which occur so often in Beethoven."²³⁹ A little later, she commented: "no one who listened appreciatively to his playing will ever forget the stillness and grand simplicity of the way he so often played slow themes of Beethoven, allowing himself not one single slide when avoidable or one hint of vibrato, but remaining unabashed in the low positions, using fingerings such as would probably be chosen for a child in its first lessons."²⁴⁰

David's edition differs radically from the others, including David-revised, in his use of separate bows in 12 and 15f. Doubtless the effectiveness of his performance depended upon his ability to make virtually undetectable bow changes. Perhaps he used a slow bowstroke, remaining in the middle of the bow, similar to the one described in his pupil Joachim's performance of expressive passages.

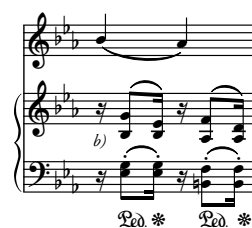
Whether any of these practices had a direct tradition going back to Vienna and Beethoven's expectations for the performance of this kind of theme is uncertain. David's experience, his background as a Spohr student, and his tendency to enhance his personal copies of his own editions with additional portamento fingering (for instance in a sonata attributed to Geminiani in David's *Hohe Schule des Violinspiels* <http://mhm.hud.ac.uk/chase/view/pdf/178/2/>

239 M[arion] [Bruce] R[anken]: *Some Points of Violin Playing and Musical Performance as learnt in the Hochschule für Musik (Joachim School) in Berlin during the time I was a Student there, 1902–1909* (Edinburgh, privately printed, 1939), pp. 12f.

240 *Ibid.*, p. 16.

#page) may suggest that the 'purity' of approach here owed more to a later 19th-century veneration for the sublimity of Beethoven's music than to practices with which the composer himself would have been familiar. It is arguable that many of the editors felt an obligation to present the notation in a neutral guise, which, in their own performances, they might not have observed. David's radical alterations in personal copies of his own editions, and Joachim's propensity for playing spontaneously, may suggest that their editions do not come close to reflecting what they would have done in practice. Given the widespread 19th-century admiration for the vocal qualities of violin playing, it may be plausible that subtle and delicate portamento might, in fact, reflect early-19th-century ideals for a melody of this character. Spohr's fingering for the *Adagio* of Rode's 7th Concerto, undoubtedly reflecting his recollections of Rode's playing in 1803, depends significantly on portamento for its expression; David's own edition of that concerto, based, according to his own statement in a footnote, on Rode's teaching of it, as communicated to him by the composer's pupil Eduard Rietz, has exactly the same fingering as Spohr's.

- 12.** Pno: Speidel adds in a footnote: "b) The pedal may only be held until the sixteenth rest in order to avoid any harmonic impurity compared to the violin part".²⁴¹



- 19.** VI: Alard, Hermann, Kreisler are the only editors to leave Beethoven's whole-bar slur unbroken, though whether in practice these violinists (especially Alard, at his exceptionally slow tempo) would have played it in a single bow is questionable. At Moscheles' tempo, however, it is certainly feasible. Singer changes bow on an off-beat (ix) to enhance the connection and provides a footnote "The bow change to be made as un-noticeable as possible."²⁴² He also continues the slur to 20i. David, followed by Rosé and Seybold, makes two changes (on ii and x),

241 "Das Pedal darf durchauss nur bis zur Sechzehntelpause gehalten werden, um jede harmonische Unreinheit, der Violinstimme gegenüber, zu vermeiden"

242 "Den Bogenwechsel möglichst unbemerktlich zu vollziehen"

perhaps taking Beethoven's *molto dolce* to imply the kind of *quasi-flautando* recommended by his pupil August Wilhelmj for the achievement of *dolce* (3/d/i). Since *dolce* seems also to have had connotations of a somewhat broader tempo, it might also imply that the 64th-notes should be played in a very unhurried manner.

All begin in 3rd position. Joachim, Singer, Auer, Kreisler remain until they shift to 5th position on xvi, and they then shift back on 20i; Halir goes back to 1st position on vii before continuing the bar entirely on the D-string. The others shift to 1st position on vii (David, Rosé, Seybold) on x and then to 3rd on xxii, certainly with an audible, if delicate connection.

20. VI: Only Alard leaves Beethoven's slur intact. Most change bow at the half bar; David (followed by Seybold) takes four bows, again suggesting a very fast light bowstroke. David also uses the greatest number of position changes with portamento implications (again followed by Seybold), with audible shifts from iv–v (2–2) and vi–vii (4–3); most others use an inaudible fingering (1–2) for vi–vii.

22, 24. VI: The predominant fingering in 22, marked or implied by all except Brodsky, Kreisler, is from 1st or 2nd position to 4 on 22ii and 4 again on 23i. Brodsky, Kreisler go to 5th position on 22ii, presumably for the sake of a better vibrato in 23. On 24i–ii all shift from 1st to 3rd position. A degree of portamento is absolutely necessary to make the smoothest possible connection, as Beethoven will surely have envisaged.

25–32. rh: Undoubtedly legato. Reinecke, Diémer mark slurs. Speidel, Ganz mark *sempre legato*.

26–31. VI: Beethoven's continuous slur here, simply signifying legato, suggests that he was unwilling to specify bow changes, perhaps because this might lead to a break in the legato. The player's task here, therefore, is to utilise what Joachim's colleague Andreas Moser described in their joint *Violinschule* as a "violinistic virtue that cannot be sufficiently praised": the ability and practice "to achieve an imperceptible bow change at the frog."²⁴³

Perhaps surprisingly, none of the editors retain the long slur, or merely mark bow changes above it; they give shorter slurs. The approaches to bow division here, which occur in David-revised and Alard,

reflect the two distinct approaches that dominate the later editions. David-revised (followed by Brodsky, Rosé, Seybold), marks changes of bow on the half bar until 30, whereas Alard (followed by all the others except David) regularly changes at the beginning of the bar. David's original edition, as elsewhere, contains many more bow changes: he provides no slurs except from 27ii–28i (evidently for the sake of portamento).

Joachim offers the simplest fingering: 3rd position to 29 and 1st from 30i; Hermann, Singer mark the whole theme on the A-string with inevitable portamento from 27i–ii; others begin in 3rd position and go to 5th on 28i, all except Auer with a connecting bowstroke from 27ii, hence portamento. Some portamento is also likely to have occurred where position changes occur between bowstrokes, to enhance the legato. The expressive choices are clearly individual. All except Joachim include a portamento fingering between 31i–ii.

32–35. VI: The fioriture were surely expected to be played very freely and (especially at Moscheles' metronome mark) in a more leisurely tempo. In 35 the basic tempo would probably have been gradually re-established.

35–36i. VI: All remain on the A-string. David, Alard, Hermann, Singer stay in 3rd position and use a 4th finger extension for 36i; the others go to 4th position on xxix.

37. Pno, VI: Speidel/Singer mark ' at the end of the bar.

37ii. Pno: Speidel explains in a footnote: "The outer voices move here in [parallel] octaves. Was there an error in the original copy? The octaves could easily be avoided by changing the way the bass is operated, as follows":²⁴⁴



The octaves are, however, clear in the autograph and all the sources.

38. VI: *mezza voce*: see note to 9, 38 above.

38–46. VI: What Beethoven may have intended by *semplice* is unclear. At this date it might still have functioned as a warning not to embellish the melodic line.

²⁴³ Joachim und Moser: *Violinschule*, vol. 3, p. 18. "nicht genug zu rühmenden geigerischen Tugend" – "das Wechseln des Bogens am Frosch unmerklich zu bewerkstelligen."

²⁴⁴ "Die äussern Stimmen schreiten hier in Octaven einher. Sollte hier nicht ein Fehler in der Originalcopie zu Grunde liegen? Die Octaven wären durch eine andere Führung des Basses leicht zu vermeiden, wie folgt: [Ex.]"

Here too Beethoven's long legato slurs are divided. As elsewhere, David (but not David-revised) has the most bow changes, talking 38–44 with two bows per bar, and three in 45. Again, this may be his response to *mezza voce* with a fast, light, almost whispering bowstroke. Others mostly mark one bow per bar or occasionally two.

Most remain on the D-string until 45iv; Brodsky indicates G-string for the whole passage; Auer, Halir, Kreisler go to the G-string in 42.

48. rh: Speidel adds *cantabile* at the end of the bar. Ganz adds *espr.*

49i. Vl: Auer marks a harmonic, which would have been a very plausible fingering in the early 19th-century. Others who mark nothing (David, Hermann, Joachim, Singer, Brodsky, Seybold) probably envisaged it as a possibility.

54i–ii. Vl: All shift 1–1. David omits the slur, which is, however, inserted in David-revised.

55. Vl: David has no slur (one was inserted in David-revised).

58–61. Vl: Beethoven's slurring is again broken up in different ways. All except Rosé, Seybold, Kreisler omit the slur in 58, which is absent in **AG**. Alard, Joachim, Kreisler change at the beginning of the bar. David slurs pairs across the beat from 59ii–62i and others follow him exactly or in part. Singer marks a portamento line over a bow change between 59i–ii. Various portamento fingerings are marked; the largest number are given by Singer (who seems, however, to have forgotten to mark 2 on 61i).

61f. Pno: Speidel offers the following alternative from the middle of bar 61 "for those with small hands":²⁴⁵



62f. Vl: All seem to envisage the passage on the A- and D-strings until the last note. Some mark it in 3rd position throughout, some shift to 3 on the final note of the bar. Only Kreisler shifts back by a semitone to 2nd position on vii.

Scherzo

Allegro

Tempo

Beethoven's tempo conception for scherzos is discussed above in relation to op. 24 and op. 30 no. 2, where many of the editorial suggestions seem much slower than Beethoven is likely to have envisaged. Here, the Haslinger tempo seems very plausible, matching Beethoven's own metronome mark for the third movement of the Fifth Symphony, where the Trio contains many 8ths. Since the 8ths in the Trio of this scherzo are slurred rather than non-legato, as in the Symphony, the tempo might perhaps be expected to be a little faster, as in the third movement of the String Quartet op. 18 no. 3, for which Beethoven gave 100. Speidel/Singer add *ma non troppo* in parentheses.

Haslinger	$\text{♩} = 96$
Moscheles	$\text{♩} = 80$
Czerny Vortrag	$\text{♩} = 80$
Alard/Diémer	$\text{♩} = 72$
Speidel/Singer	$\text{♩} = 72$
Kreisler	$\text{♩} = \text{c. } 56$

Czerny described the movement as "Also serious, but lively and very humorously accented, since the witty effect is especially in the *sfp* of the 3rd quarter-note beat. The Trio gentle and legato, but just as fast."²⁴⁶

0–32. Pno: The chords marked *sfp* might be arpeggiated swiftly while the following note to which it is slurred is not (5/c/ii; PT: 1/a/v). Other chords (particularly on quarter-note down-beats) might also be arpeggiated. Shorter value chords could probably be played with all notes together as advised by Czerny.

Vl: The editions provide little evidence of how individual violinists envisaged the style of bowing for this movement, which would in any case have been affected by the tempo they chose to take. Alard, Joachim, David-revised, Brodsky, Kreisler leave the notes as Beethoven wrote them without any bowing instructions except ♩ on the first note; Rosé, Seybold also leave the notes with no other bowing instructions than ♩ at the beginning, but add staccato marks. Hermann, Singer, in bars where the second and third beats are 8ths, mark a slur over these notes, to which they also add staccato marks; in these places, David, Auer, Halir mark a slur not over two, but over three notes (the two 8ths and the

246 "Auch ernst, aber lebhaft und sehr humoristisch markiert, da die launige Wirkung besonders in dem *sfp* der 3^{ten} Taktviertel liegt. Das Trio sanft und *legato*, aber eben so schnell."

245 "Für kleinere Hände"

first beat of the next bar); Auer, Halir also add staccato marks on all three notes. In addition, Halir instructs that the slurred notes should be performed in the middle of the bow; but this need not have been the bowstroke envisaged by David or Auer. It is quite likely that David, especially, envisaged a stroke close to the point of the bow, similar to the slurred staccato. That kind of bowstroke would probably have come naturally to many violinists of Beethoven's time, and is envisaged with the bowing marked above the notes in the edited violin part of the present edition. The bowing suggested below the notes, played in the middle or lower-middle of the bow, represents a bowing style that may well have been more typical of the later 19th century than of Beethoven's time.

25iii. VI: A harmonic is marked by David, Singer, Halir, Rosé, Seybold. Joachim, Auer mark 1.

33. Pno: Beethoven's *dolce* invites the use of the moderator if available (PT: 3/a), as well as noticeable arpeggiation, long and sonorous wherever possible (5/c/ii). Frequent asynchrony between rh and lh would also be stylish.

35–39, 49–58. lh: Undoubtedly to be played legato, as marked by several of the editors.

43, 59, 63, 75, 77, 79. rh: The grace-note as an acciaccatura, (5/a/iii), played simultaneously with the main note and released quickly as explained in Jung-hanss' *Pianoforte-Schule* (Vienna, c.1820).

56iii–64ii, 68iii–81ii. VI: David, Halir, Rosé, Seybold consistently mark a slur over the tied note and the one following, but Seybold omits the staccato (perhaps a printing error); Auer marks it only from 56iii–58ii, but probably expected it to continue. The others mark no slurs.

115. Pno: Speidel writes in a footnote: "Start the coda a bit calmer".²⁴⁷

123. Pno, VI: Speidel/Singer advise *poco a poco string* from the end of 123.

Poco Allegretto

Tempo

The closest parallel for this movement among the ones for which Beethoven gave metronome marks is the *Allegretto con Variazioni* of the String Quartet op. 74, which he marked ♩ = 100. In the variations of that movement, two have a substantial number of 16ths. This movement has a similar range of note values

before the change of tempo, as with other variation movements, a certain flexibility of tempo was surely expected. The designation *Poco allegretto* probably indicates a somewhat slower tempo than a plain Allegretto, but Czerny's 1846 marking, significantly slower than the one in the Haslinger edition, may reflect later practice. Haslinger's and Moscheles' tempo are probably closer to Beethoven's expectations.

Only three of the 19th-century editions provide metronome marks for the other sections. For the Adagio they range very widely, from ♩ = 72 to 56. Among movements with Beethoven's metronome marks is the 6/8 *Adagio sostenuto* of the Piano Sonata op. 106, to which he gave ♩ = 92. Like the *Adagio espressivo* in this sonata it contains 32nd-notes, which become increasingly insistent throughout the movement, but it does not have the 32nd-note triplets/sextuplets that are present in this movement, which might suggest a somewhat slower pulse, but not necessarily as slow as 72, almost certainly not as slow as Moscheles' 63 and undoubtedly not as slow as Speidel/Singer's 56.

Beethoven gave a few metronome marks for fast movements in 2/4 (see the commentaries above on the last movements of op. 12 no. 3 and op. 30 no. 3). He supplied the following metronome marks for plain Allegros; for the central section of the second movement of the String Quartet op. 18 no. 2, which contains many 16ths he gave ♩ = 69, for the final movement of op. 18 no. 1, which has triplet 16ths, he gave ♩ = 60 and for the first movement of op. 18 no. 2, which has 32nds, he gave ♩ = 96. For the *Allegro ma non troppo* first movement of the Sixth Symphony, which has fewer fast-moving notes, he gave ♩ = 66 (the *Allegro ma non troppo* finale of the Fourth Symphony has ♩ = 80, but this anomalous metronome mark is surely either a misprint,²⁴⁸ or, more improbably, represents a change of mind about the tempo term).

	Poco allegretto	Adagio espressivo	Presto
Haslinger	♩ = 120	♩ = 72 ♩ = 152	
Czerny Vortrag	♩ = 100		
Moscheles	♩ = 116	♩ = 63 ♩ = 76 ♩ = 160	
Alard/Diémer	♩ = 80		
Speidel/Singer	♩ = 108	♩ = 56 ♩ = 138	
Kreisler/Rupp	♩ = c. 104–108		

248 Clive Brown: "Historical performance, metronome marks and tempo in Beethoven's Symphonies", in: *Early Music* 19/2 (1991), pp. 247–258, here p. 249.

247 "Die Coda etwas ruhiger beginnen"

Czerny suggests: “This theme must be performed (at very moderate tempo) extremely delicately and with taste. The following variations a little livelier, and accented. The Adagio very slow and fantasy-like, the following variation, as well as the ending, vivacious and powerful.”²⁴⁹

1. Pno, VI: Speidel/Singer add *e grazioso* after Beethoven’s *dolce*.

1, 3, 5, 80, 115 etc. Pno: Beethoven’s *dolce* invites use of the moderator if available (PT: 3/a) as well as frequent arpeggiation and asynchrony (5/c/ii). The slurred duplet 16ths might be nuanced with the first longer and stronger than the second (2/a).

9, 11, 13, 25, 27, 29. VI: Alard, Hermann, David-revised, Brodsky, Seybold, Kreisler take the slurs with separate bows. (AG reproduces b. 13 the same as the other similar figures and all editors follow that reading). David, Joachim, Singer, Auer, Halir, Rosé add another slur over the two slurred pairs. David, unlike the others, also includes the preceding quarter-note, marking it with –, in his added slur, and in 27, 29 adds a bowing slur over the whole bar. Similar procedures are followed when this material returns later in the movement.

10, 12, 14f, 26, 28, 30f. VI: David adds a bowing slur i–iii; this was removed in David-revised.

10ii. VI: A harmonic is marked by Alard, Hermann, Singer, Auer, Halir, Brodsky, Seybold. David may well have used one. Singer’s, Auer’s, Seybold’s fingering indicates portamento from the previous note.

15ii. VI: A harmonic is marked by Alard, Hermann, Singer, Seybold. Singer’s fingering indicates portamento from the previous note.

26i–ii, 28i–ii. VI: An audible connection is indicated by the fingering in all the editions.

31ii. VI: A harmonic is marked by Alard, Singer, Auer, Seybold. Singer’s, Auer’s, Seybold’s fingering indicates portamento from the previous note.

33ff. Pno, VI: Beethoven’s $\ll \gg$ invites lingering and perhaps noticeable arpeggiation in Pno and perhaps vibrato or portamento in VI at the apex (3/b/v). On the repetition of each half, it is quite plausible that Beethoven and his contemporaries might have added a *Schneller* or trill in some of these places.

249 “Dieses Thema muss, (bei sehr gemässigtem *Tempo*) äusserst delik特 und mit Geschmack vorgetragen werden. Die nachfolgenden *Variationen* etwas belebter, und markirt. Das *Adagio* sehr langsam und fantasie-artig, die hierauf folgende *Variation* lebhaft und kräftig, so wie auch den Schluss.”

48 etc. Pno: The ornament sign is likely to have been interpreted as a *Schneller* (5/a/iv).

57–64. Pno: The chords on main beats might be arpeggiated swiftly (5/c/ii).

81, 101. Pno: Speidel adds *poco marcato*.

89, 105. VI: Singer adds *poco marcato*.

90ff. lh: Undoubtedly legato as marked by all the editors.

97. Pno, VI: *Espressivo* was evidently expected to encourage a noticeably broader tempo, since Beethoven followed it with *a tempo*. Reinecke adds *p cresc.* with $\gg$ in lh v–viii.

99. Pno, VI: All the editors adopt the inauthentic *un poco ritenuto* of AG, while Speidel/Singer introduce a second *un poco ritenuto* in 106 and a second *a tempo* in 109 (see Critical Report).

101. Pno: Speidel marks *poco marcato*.

113. Pno: Speidel marks *energico*.

145–163. VI: Rode, noted for his expressive use of portamento, would certainly have been expected to employ it in this section and all the early editors provide fingerings that give ample opportunities for its use.

148v–xvi. VI: David, Halir, Seybold remain in 1st position; David marks 1–1 on xi–xii, but this, strangely, was removed in David-revised without an alternative suggestion being added, and neither Halir nor Seybold mark it. All the others go up the D-string, with Alard, Hermann, Singer (with 2), Brodsky marking a harmonic on xiv, followed by 4 on xv; Joachim probably expected a harmonic since he is in 3rd position on the preceding note

149ii. VI: All take this trilled note with 1st finger; Hermann, Singer, Grützmacher, Halir add the concluding turn, Singer, Halir with the fingering 1–1. In this context an upper-auxiliary start would have been obvious to Beethoven’s contemporaries.

149v–xvii. VI: Various strategies are adopted for fingering this passage: 1st position from vii (David, Halir, Seybold); 1st position to xvi (Brodsky, Kreisler); 3rd position with marked or implied harmonic on xiv (Alard, Hermann, Joachim); 3rd and 5th position with 3–3 at xiv–xv (Singer, Auer).

150i–ii. VI: All except Alard, Hermann, Joachim, Brodsky, Halir give a portamento fingering here, and Singer, Rosé emphasize it with a slanting line.

151i–ii. VI: A portamento fingering is marked by Singer (2– $\frac{0}{2}$); Rosé, with the fingering 0–2 marks a portamento line; some or all of those who also mark 0–1 (David, Joachim, Singer (as an alternative), Auer,

Brodsky, Halir, Seybold, Kreisler) will have expected a portamento from the open string. Alard marks o on ii.

152v–vi. Vl: Singer marks a 4–4 shift.

153, 171ff. Pno: It is not clear what Beethoven intended with the < >, perhaps a very slight agogic accent.

156. rh: The trill is evidently intended to continue unbroken but with the auxiliary changing to c natural at the fermata. While Beethoven provided a florid ornament at the fermata, he would not necessarily have expected trained pianists to play the same one each time.

157i–ii. Vl: Beethoven's slur from 157i–ii can only have been conceived as a portamento connection, achieved by going up the A-string to c³ in the previous bar and sliding the finger back to 1st position before playing f^{#1}. Most of the editors indicate this and those that do not (Alard, David, Brodsky, Seybold), evidently considered it so obvious that a fingering was not needed.

160–161. Pno, Vl: Speidel/Singer mark *espress.* for the 32nd-note fioriture.

163. Vl: All mark the obvious fingering in the second half of the bar with 1–3 on xvi–xvii and 4–4 on xx–xxi.

170–173. Pno, Vl: Speidel/Singer, unaware of the missing *p* (see Critical Report) add the instruction *drängend* (pressing forward), and Singer marks a portamento fingering from i–ii. At 171 they add *a tempo* and at 173 *poco rit.* Delicate portamento, as suggested by the fingering in the edited violin part of the present edition, and agogic accentuation, can enhance the effect of the violin's subito *p* and give characteristic expression to the < > in 172; a harmonic is marked on ii by Alard, Hermann, Singer, Halir, Seybold, and all except Alard, Halir mark it with the same finger as the preceding note. This was probably also expected by David. The pianist would almost certainly have employed arpeggiation as well as agogic accent at the apex of the < > markings in 171–173.

174, 190. rh: Presumably legato. Reinecke marks *sempre legato*. Ganz marks *poco legato*.

203vi. Vl: All editors took 203i with 2nd finger and all except Rosé (who marked 3 on v) evidently assumed a harmonic on vi; even Kreisler explicitly marked the harmonic.

204. Vl: All the editors remained in 1st position, evidently expecting 3 on 205i, but a shift to 2 on 204vii would be a potential fingering to facilitate the 5th across the string with 1st finger.

217. Pno, Vl: Speidel/Singer add *molto tranquillo*. Ganz marks *una corda* and *misterioso*.

226iv. Vl: A harmonic is marked by Alard, Singer (with 2), Halir.

228iii. Vl: A harmonic is marked by Alard, Singer.

235i. Vl: A harmonic is marked by Hermann, Singer, Auer, Halir, Kreisler.

236ii. Vl: All the editors either mark or seem to envisage an open D-string.

245–252. lh: This is presumably legato, as marked by Speidel, Diémer, Vogrich. Ganz, however, marks *non legato*.

248iii–iv. Vl: Only Singer, Auer, who mark a shift to 3rd position, apparently envisaged playing Beethoven's notation literally; the others all apparently remain in 1st position, making it impossible to sustain the a¹, unless it is repeated by substituting it with a 4th finger above the c¹.

253–260. rh: This is presumably legato as marked by Speidel, Diémer.

261. Pno, Vl: Speidel/Singer mark *con fuoco*.

264. Vl: In order to play the separate bows in 265–267 with as broad a stroke as possible in the upper half, it may be preferred to change to v on v rather than i, as suggested above the stave in the edited violin part of the present edition.

265–267. Pno, Vl: AG, presumably on the basis that the absence of staccato marks suggested a continuation of the slurring from 261–264, added slurs and these are reproduced by all the editors. Beethoven, however, clearly wanted separate bows in Vl and an equivalent articulation in Pno (see Critical Report). Beethoven surely envisaged that the pianist would play these 16ths with great energy and as non-legato as possible.

268–270. Vl: All editors except Hermann divide Beethoven's impracticable slur into two or three separate bows, some on the strong beat (Alard, Joachim, Kreisler) and some on the weak beat (David, Singer, Auer, Brodsky, Halir, Rosé, Seybold).

274vi. Vl: All editors go to 1 here as in the London 1st edition (see Critical Report).

275–287. Pno: Some or all of the chords could be swiftly arpeggiated.

277i–ii. Vl: All except Hermann, Brodsky give 2–3, with an inevitable portamento.

278. rh: Speidel marks *cantabile*.

281. Pno: Speidel marks *sempre dim.*

283. Vl: Singer marks *sempre dim.*

285. Pno: Speidel marks *slentando*.

283ii, 285ii–287ii. Vl: Alard, Singer, Auer, Halir (only 285–287), Kreisler (only 285f) mark harmonics.

285i–ii. Vl: Singer, Auer specifically indicate a 3rd finger slide to the harmonic. Probably these effects

were envisaged as possibilities by those who mark nothing.

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